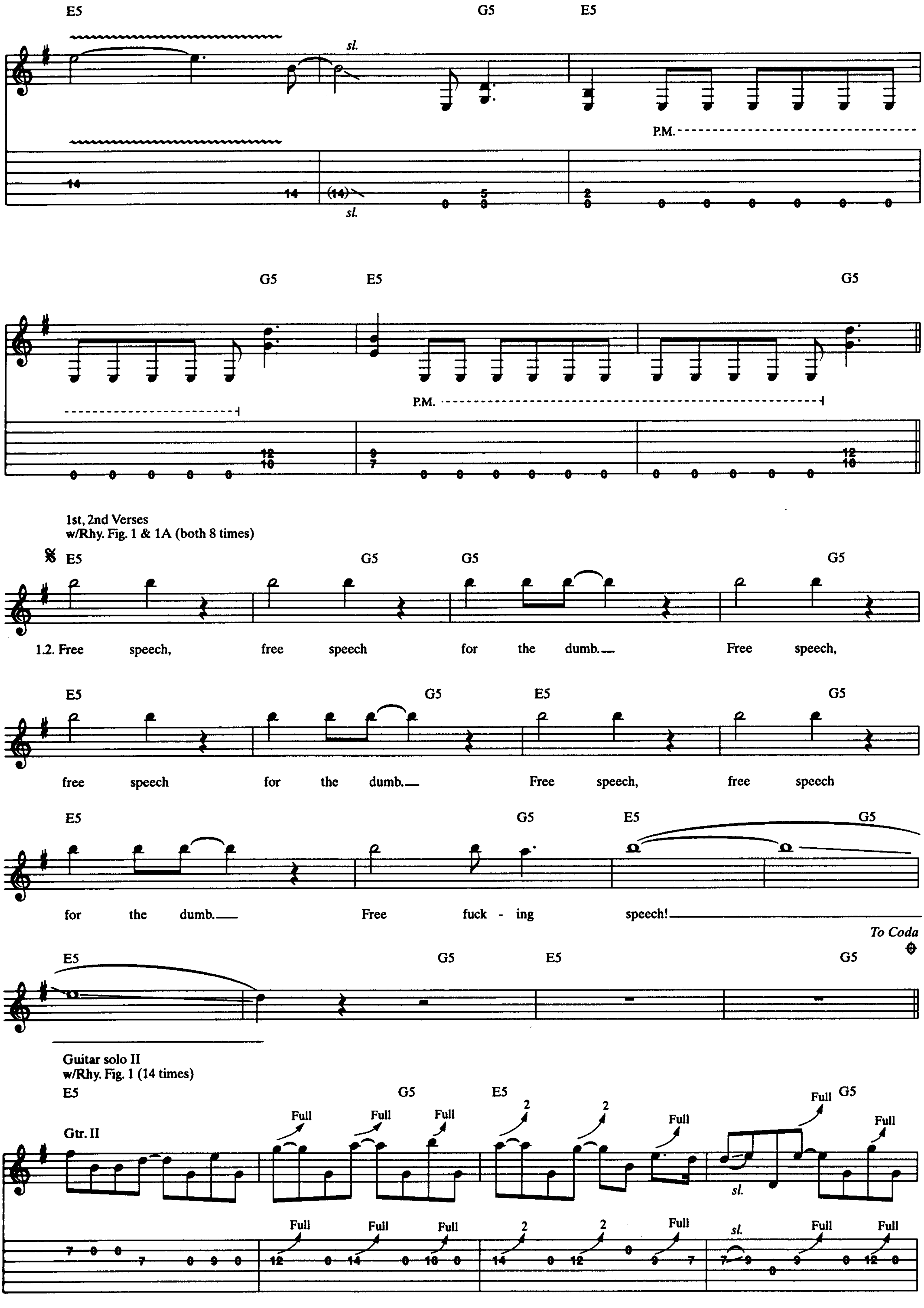
Free Speech For The Dumb

Words and Music by
Kelvin Morris, Roy Wainwright,
Garry Moloney and Anthony Roberts




G5
E5
G5
A.H.
(15ma)
E5
A.H.
(15ma)
G5
E5
A.H.
(15ma)
A.H.
(15ma)
A.H.
(8va)
G5
E5
G5
A.H. pitch: E
E5
G5
E5
G5
E5
G5


E5
G5
E5
G5
Full
E5
G5
E5
G5
H
1/2
Full
1½
P
E5
G5
E5
G5
1/4
1/2
Full
E5
G5
E5
1/2
Full
G5
E5
G5
H
Full
1/2
Full
A.H.
(8va)
2

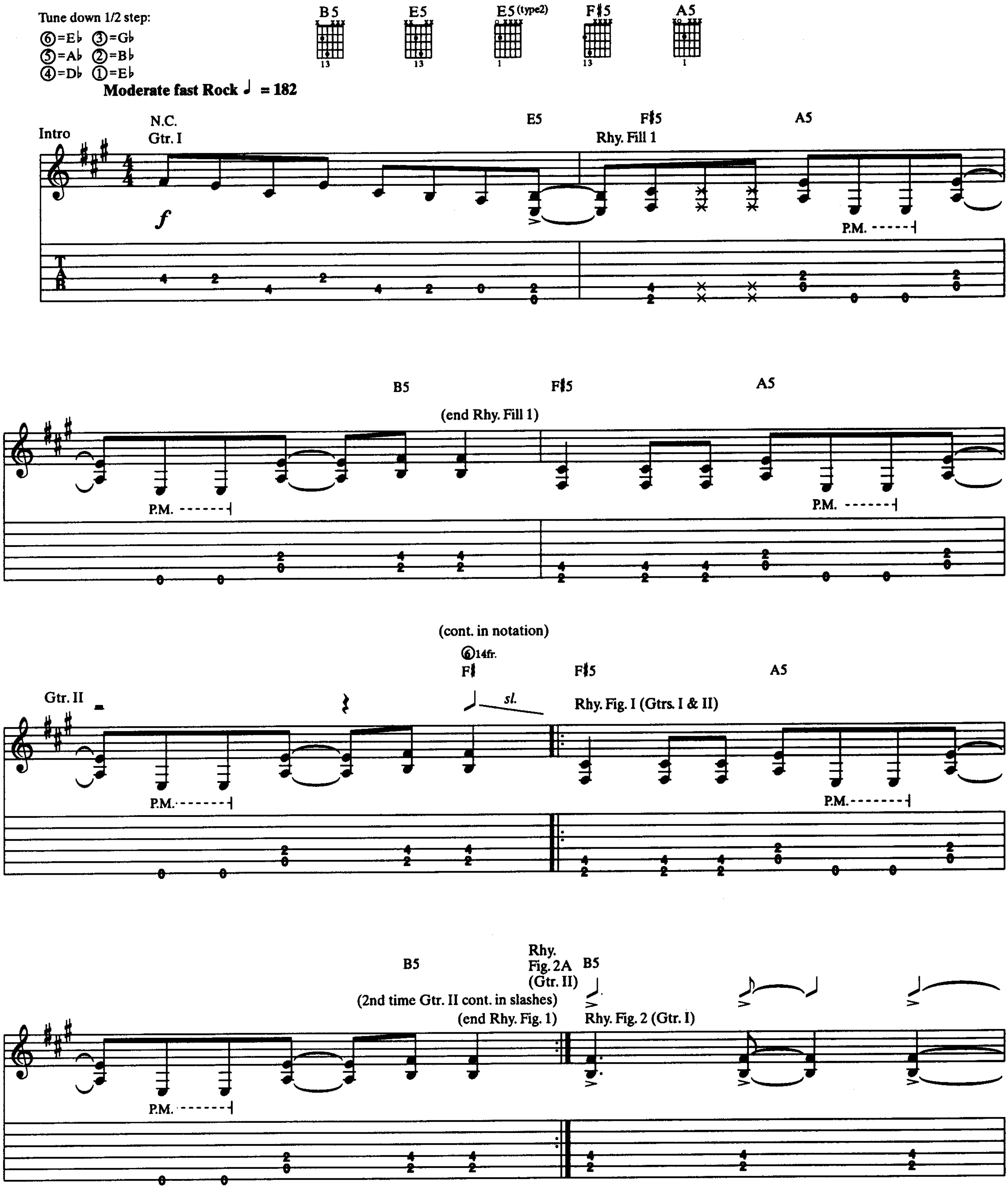

E5 G5 E5
sl.
P.M.
14 14 (14) 0 5 3 2 0 0 0 0 0 0 0
sl.
G5 E5 G5
P.M.
0 0 0 0 0 12 10 9 7 0 0 0 0 0 0 0 0 0 0 0 12 10
1st, 2nd Verses
w/Rhy. Fig. 1 & 1A (both 8 times)
E5 G5 G5 G5
1.2. Free speech, free speech for the dumb.__ Free speech,
E5 G5 E5 G5
free speech for the dumb.__ Free speech, free speech
E5 G5 E5 G5
for the dumb.__ Free fuck - ing speech!
To Coda
E5 G5 E5 G5
Guitar solo II
w/Rhy. Fig. 1 (14 times)
E5 G5 E5 G5
Gtr. II
Full Full Full 2 2 Full Full Full
sl.
7 0 0 7 0 9 0 12 0 14 0 16 0 14 0 12 0 9 7 7 9 0 9 0 12 0

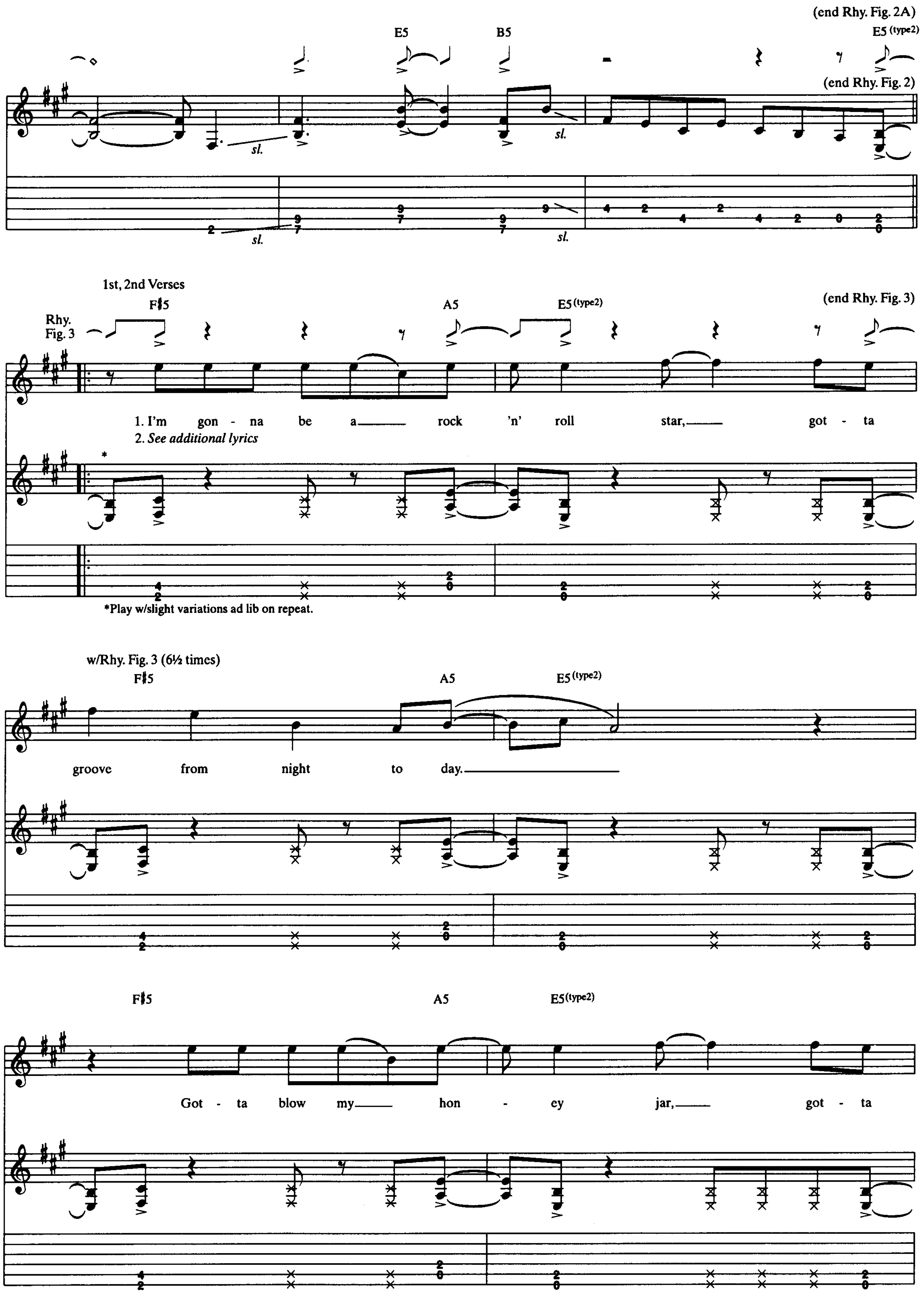

E5
G5
8va
trem. bar.
vib. w/bar
sl.
loco
H
P
A.H.
(15ma)
Full
A.H.
(8va)

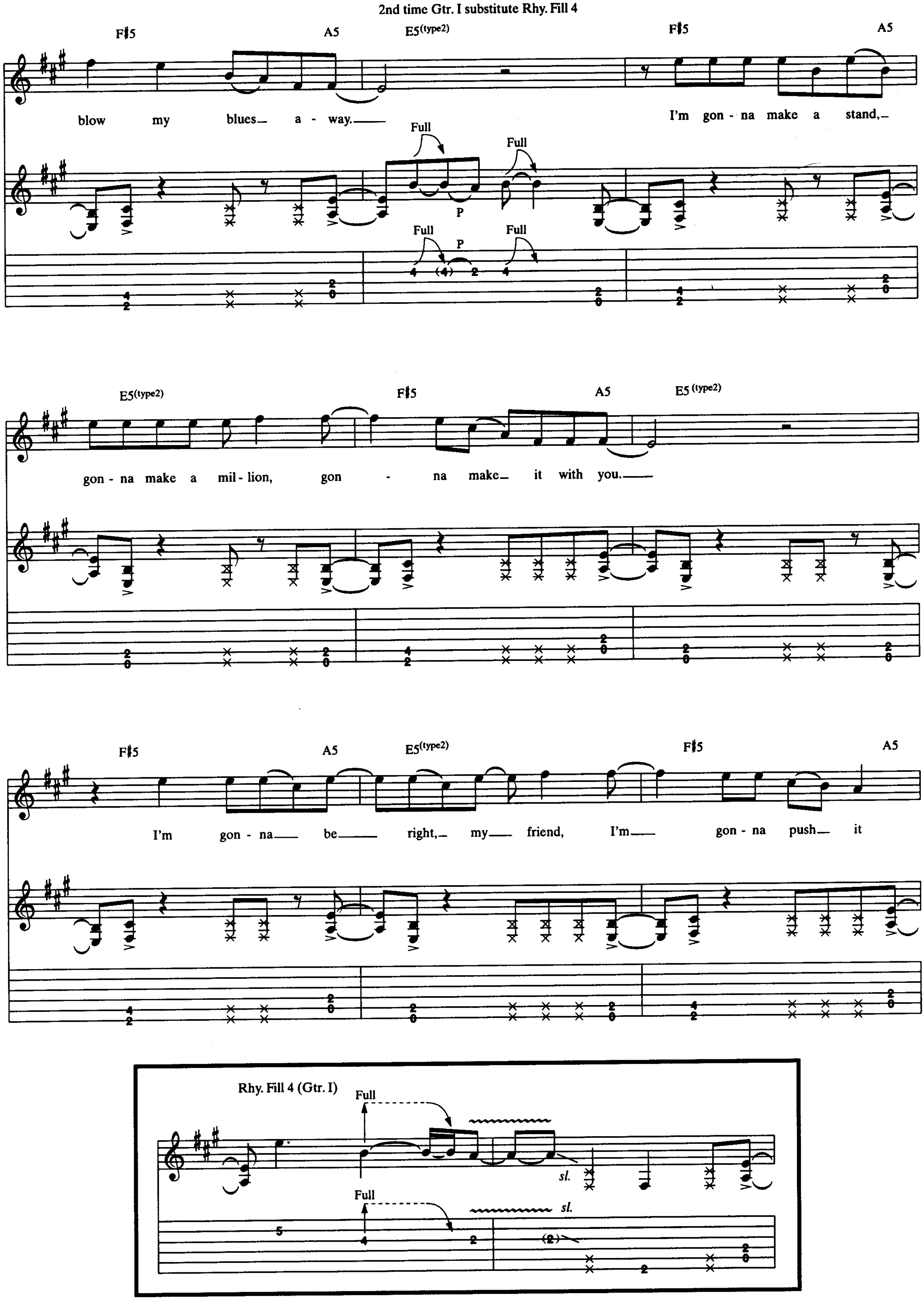

G5
E5
G5
Full
sl.
P.M.
D.S. al Coda
Coda
Gtr. II
Freely
(Band out)
N.C.
Gtr. I
H

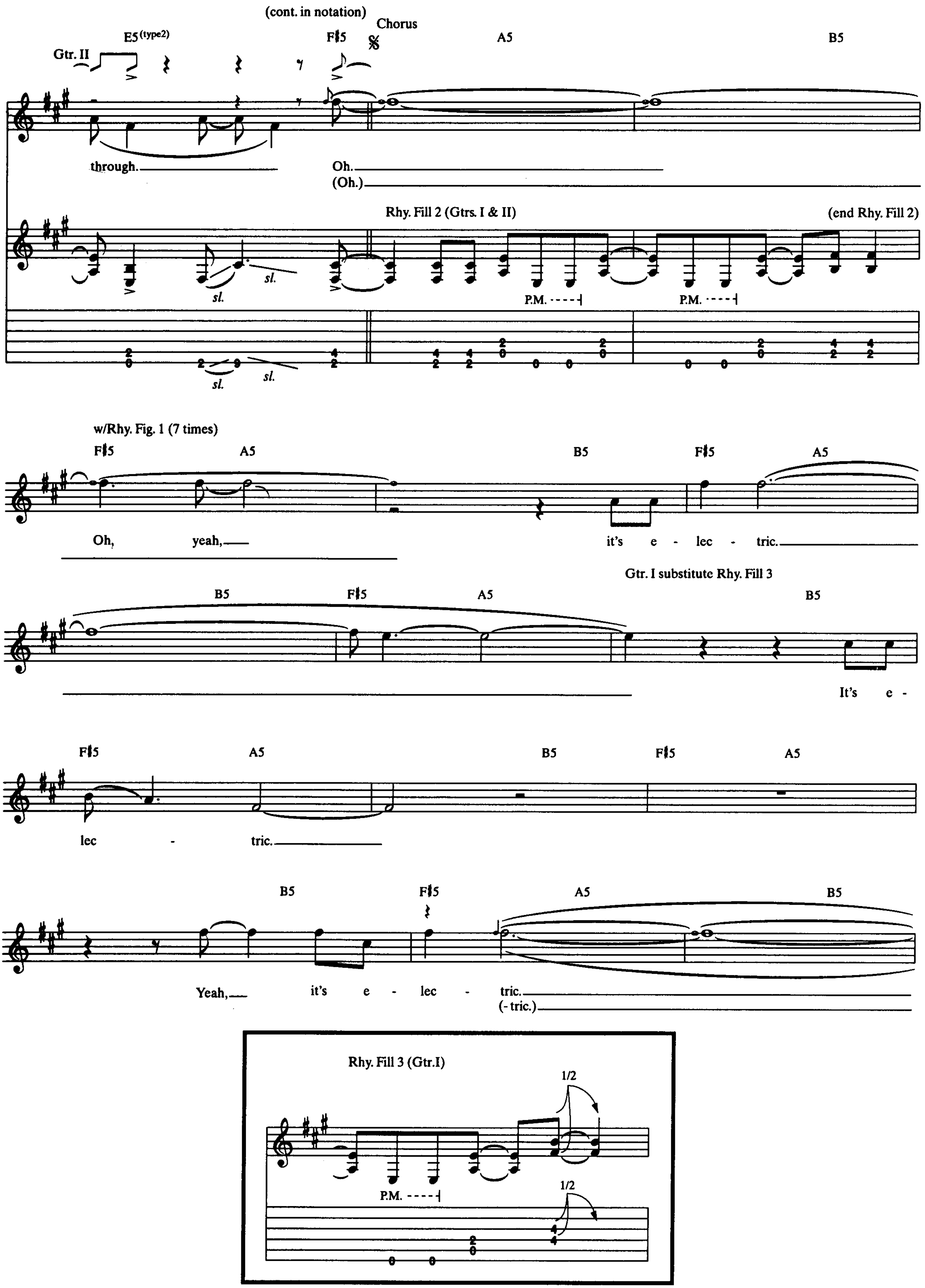
It's Electric

Words and Music by
Sean Harris and Brian Tatler

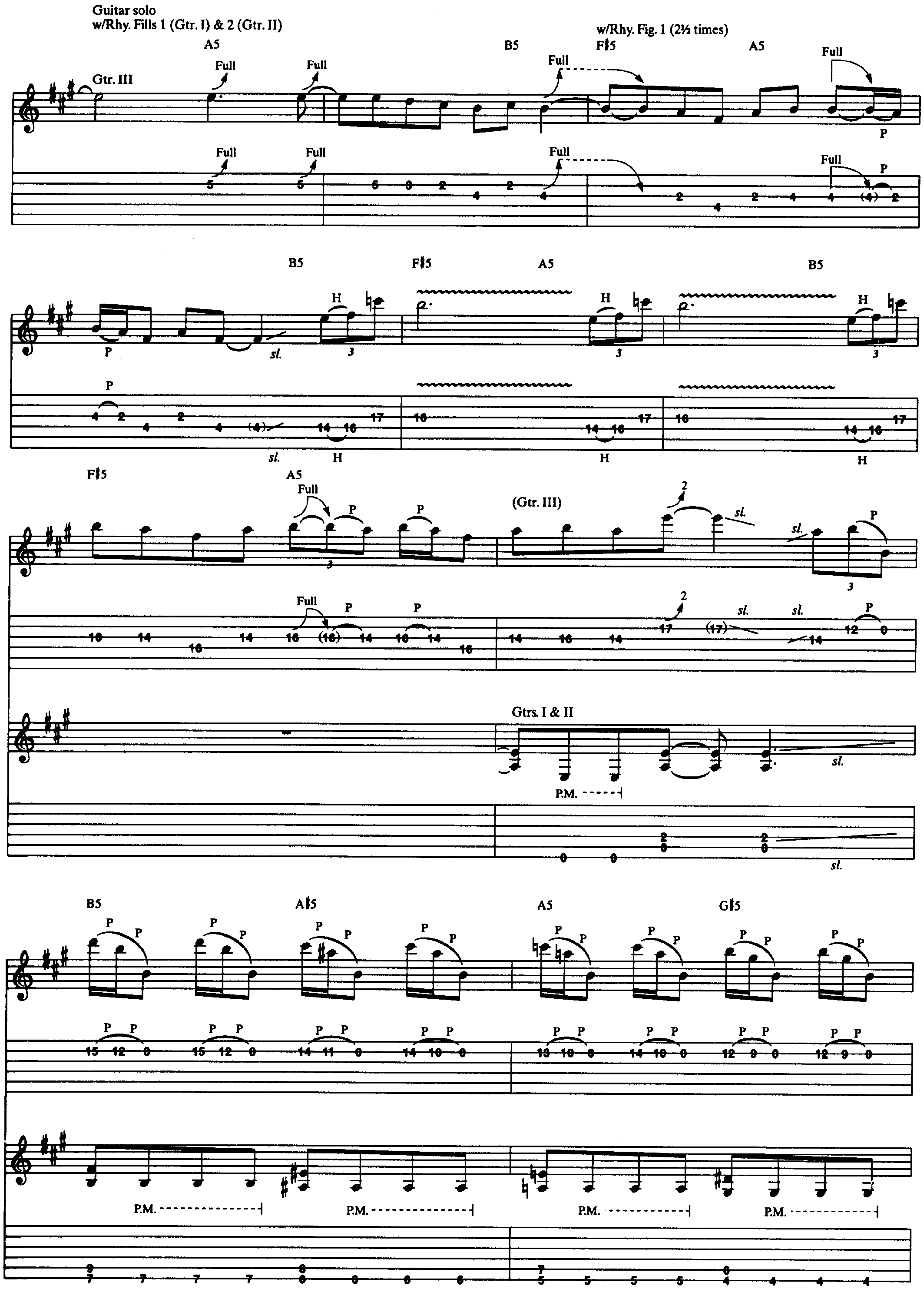


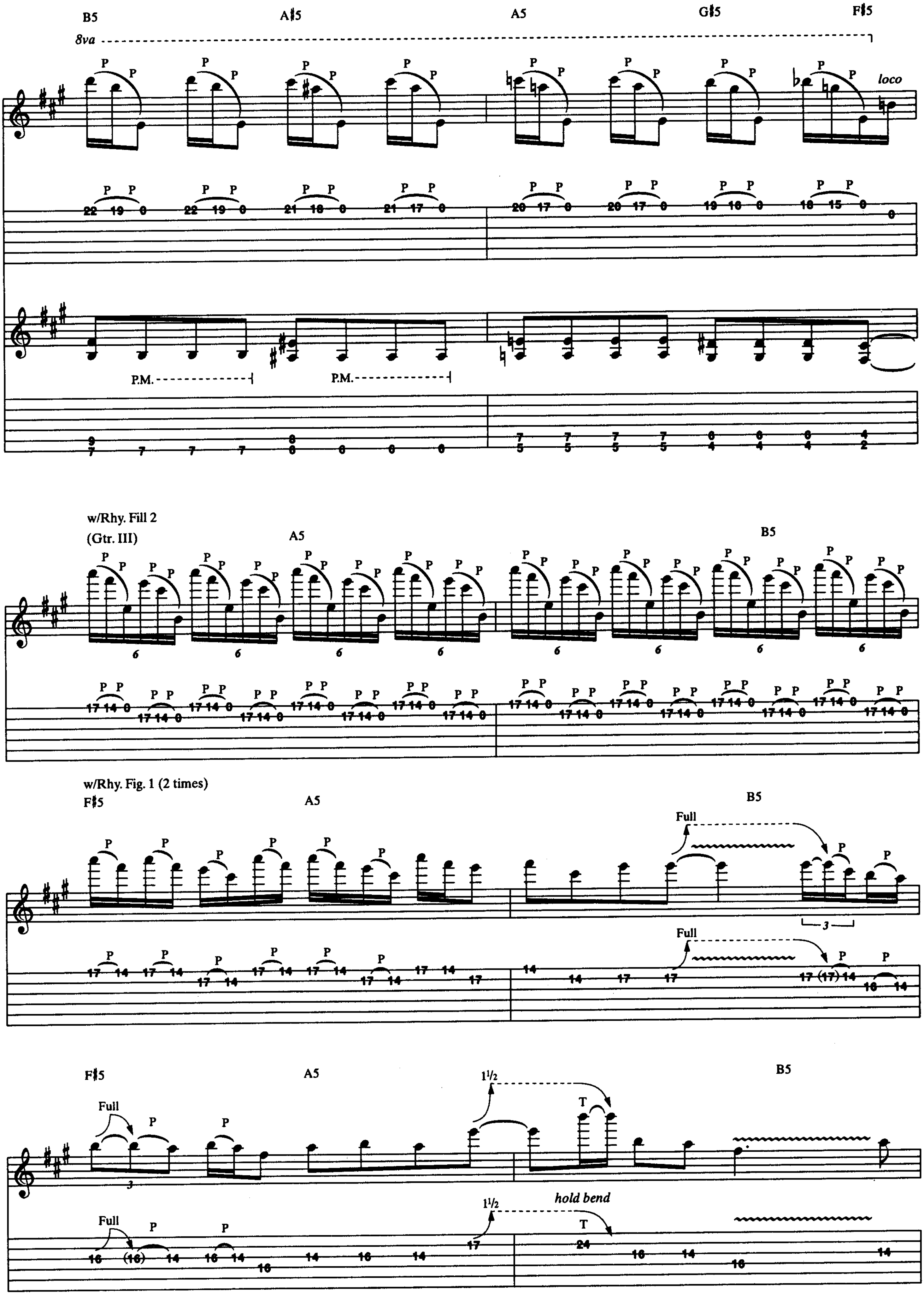

(end Rhy. Fig. 2A)
E5 B5 E5 (type2)
(end Rhy. Fig. 2)
sl.
1st, 2nd Verses
Rhy. Fig. 3
F♯5 A5 E5 (type2)
(end Rhy. Fig. 3)
1. I'm gon - na be a rock 'n' roll star, got - ta
2. See additional lyrics
*Play w/slight variations ad lib on repeat.
w/Rhy. Fig. 3 (6½ times)
F♯5 A5 E5 (type2)
groove from night to day.
F♯5 A5 E5 (type2)
Got - ta blow my hon - ey jar, got - ta


2nd time Gtr. I substitute Rhy. Fill 4
F♯5 A5 E5(type2) F♯5 A5
blow my blues_ a - way.___ I'm gon - na make a stand,_
Full
P
E5(type2) F♯5 A5 E5 (type2)
gon - na make a mil - lion, gon - na make_ it with you.___
F♯5 A5 E5(type2) F♯5 A5
I'm gon - na___ be___ right,_ my___ friend, I'm___ gon - na push_ it
Rhy. Fill 4 (Gtr. I)
Full
sl.

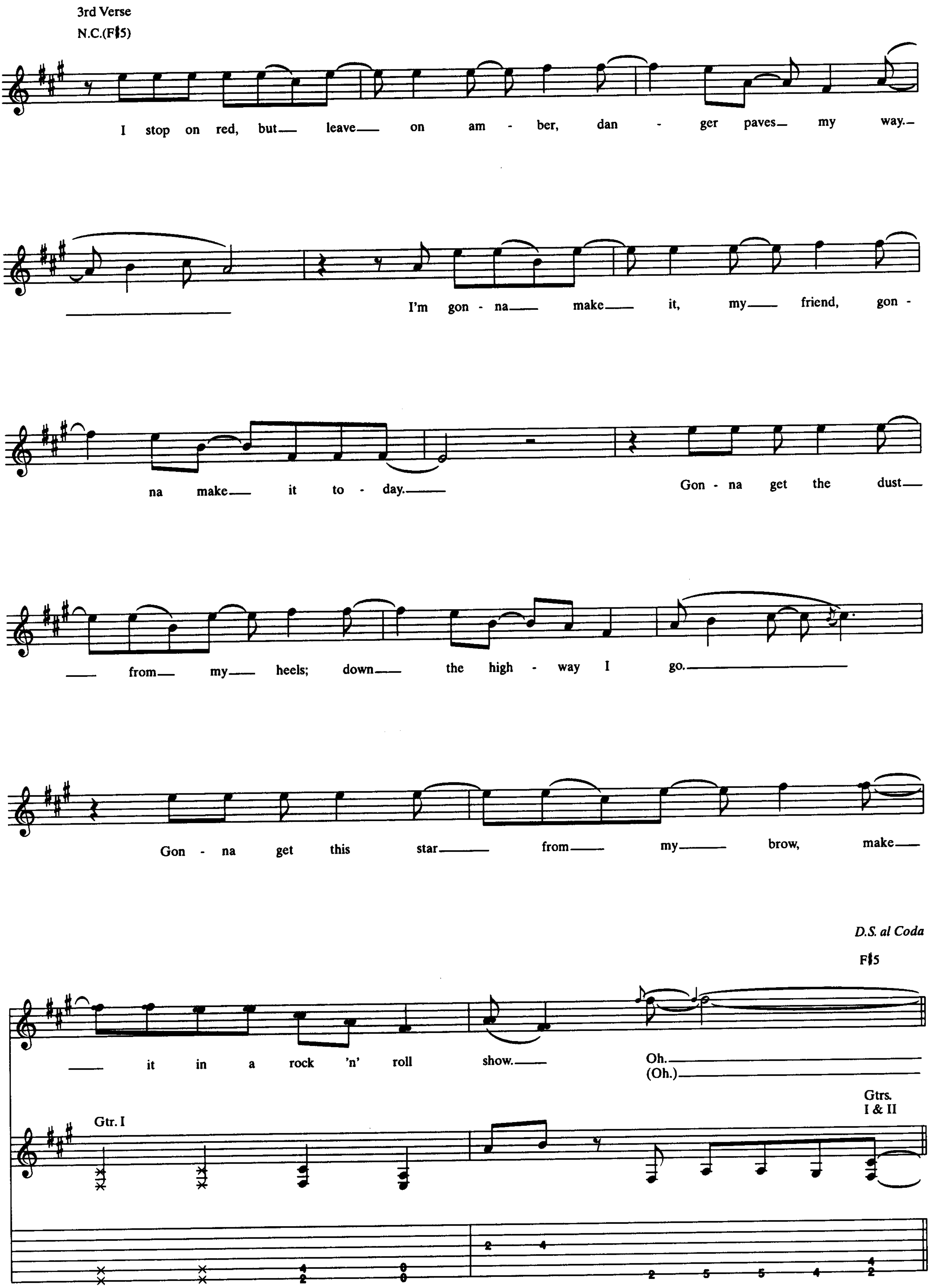

(cont. in notation)
Chorus
E5(type2)
F♯5
A5
B5
Gtr. II
through.
Oh.
(Oh.)
Rhy. Fill 2 (Gtrs. I & II)
(end Rhy. Fill 2)
sl.
P.M.
w/Rhy. Fig. 1 (7 times)
Oh, yeah,
it's e - lec - tric.
Gtr. I substitute Rhy. Fill 3
It's e -
lec - tric.
Yeah,
it's e - lec - tric.
(-tric.)
Rhy. Fill 3 (Gtr.I)
1/2

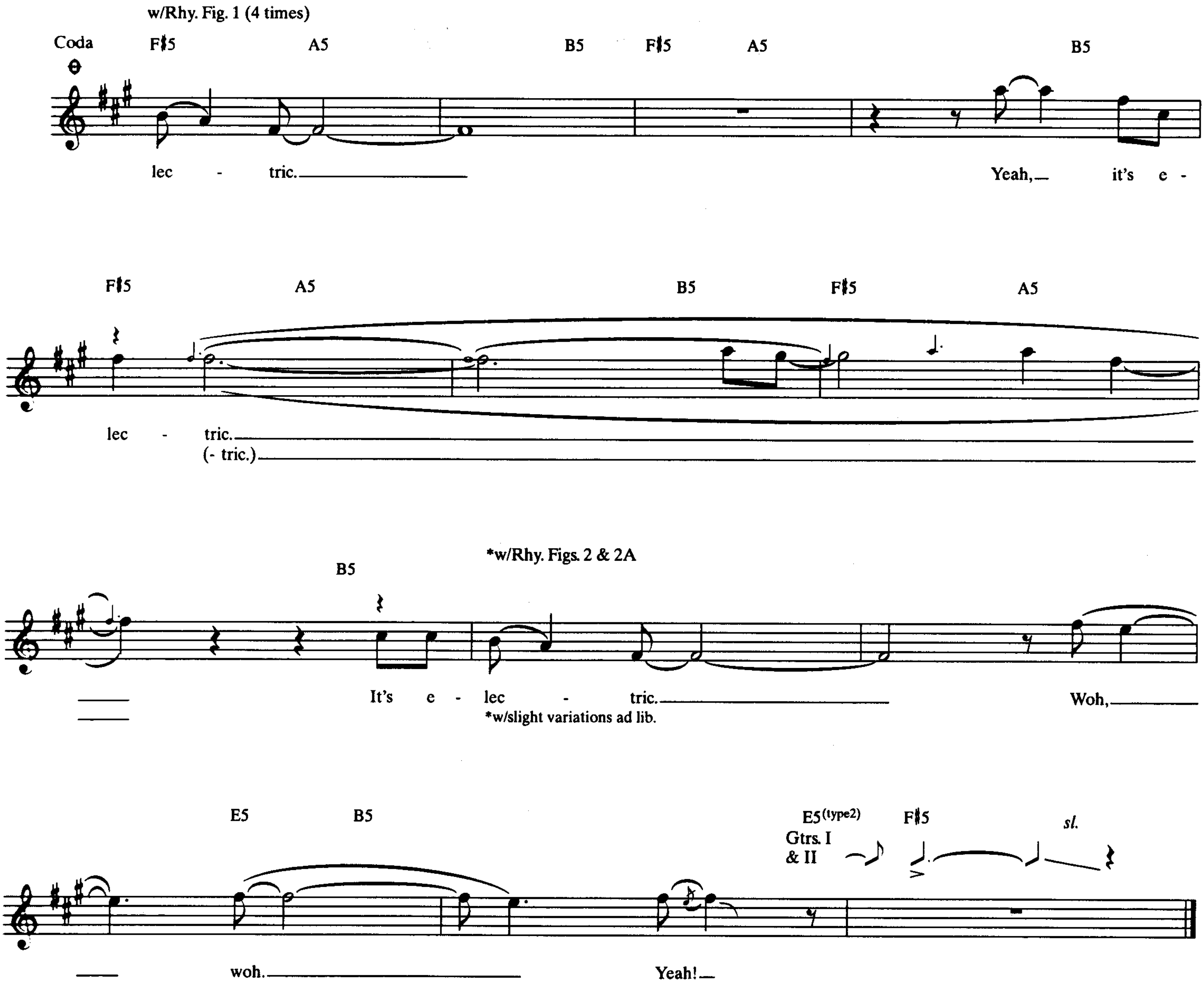

To Coda
F♯5
A5
B5
B5
Gtr. II
Yeah,
it's e - lec - tric.
Gtr. I
1.
E5
B5
E5 (type2)
Woh,
yeah!
sl.
2.
E5
B5
F♯5
Woh!
Gtr. III
Gtr. I
Full


Guitar solo
w/Rhy. Fills 1 (Gtr. I) & 2 (Gtr. II)
w/Rhy. Fig. 1 (2½ times)
A5 B5 F♯5 A5
Gtr. III
B5 F♯5 A5 B5
F♯5 A5
(Gtr. III)
Gtrs. I & II
P.M.
B5 A♯5 A5 G♯5
P.M.


B5
A♯5
A5
G♯5
F♯5
8va
loco
P.M.
w/Rhy. Fill 2
(Gtr. III)
A5
B5
w/Rhy. Fig. 1 (2 times)
F♯5
A5
B5
Full
F♯5
A5
1½
hold bend
B5


(Gtr. III)
A5
F♯5
E5
N.C.
1/2
Full
sl.
Gtrs. I & II
(Gtr. II cont. in slashes)
F♯5
Gtr. II
A.H.
(15ma)
A.H. pitch: G
Gtr. I
(Gtr. II out)
(Gtr. III out)
(Bass & Drums)
(Gtr. I out)


3rd Verse
N.C.(F♯5)
I stop on red, but leave on am - ber, dan - ger paves my way.
I'm gon - na make it, my friend, gon - na make it to - day.
Gon - na get the dust from my heels; down the high - way I go.
Gon - na get this star from my brow, make it in a rock 'n' roll show.
D.S. al Coda
F♯5
Oh.
(Oh.)
Gtr. I
Gtrs. I & II



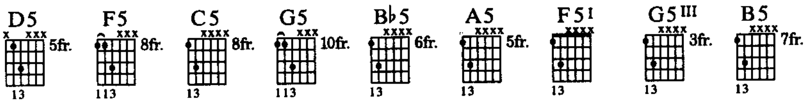
Additional Lyrics

2. I stop on red, but leave on amber,
Danger paves my way.
I'm gonna make it, my friend,
Gonna make it today.
Gonna get this dust from my heels;
Down the highway I go.
Gonna get this star from my brow,
Make it in a rock 'n' roll show. *(To Chorus)*

Sabbra Cadabra

Words and Music by
Frank Iommi, William Ward,
Terence Butler and John Osbourne

Tune down one whole step:
⑥=D ③=F
⑤=G ②=A
④=C ①=D

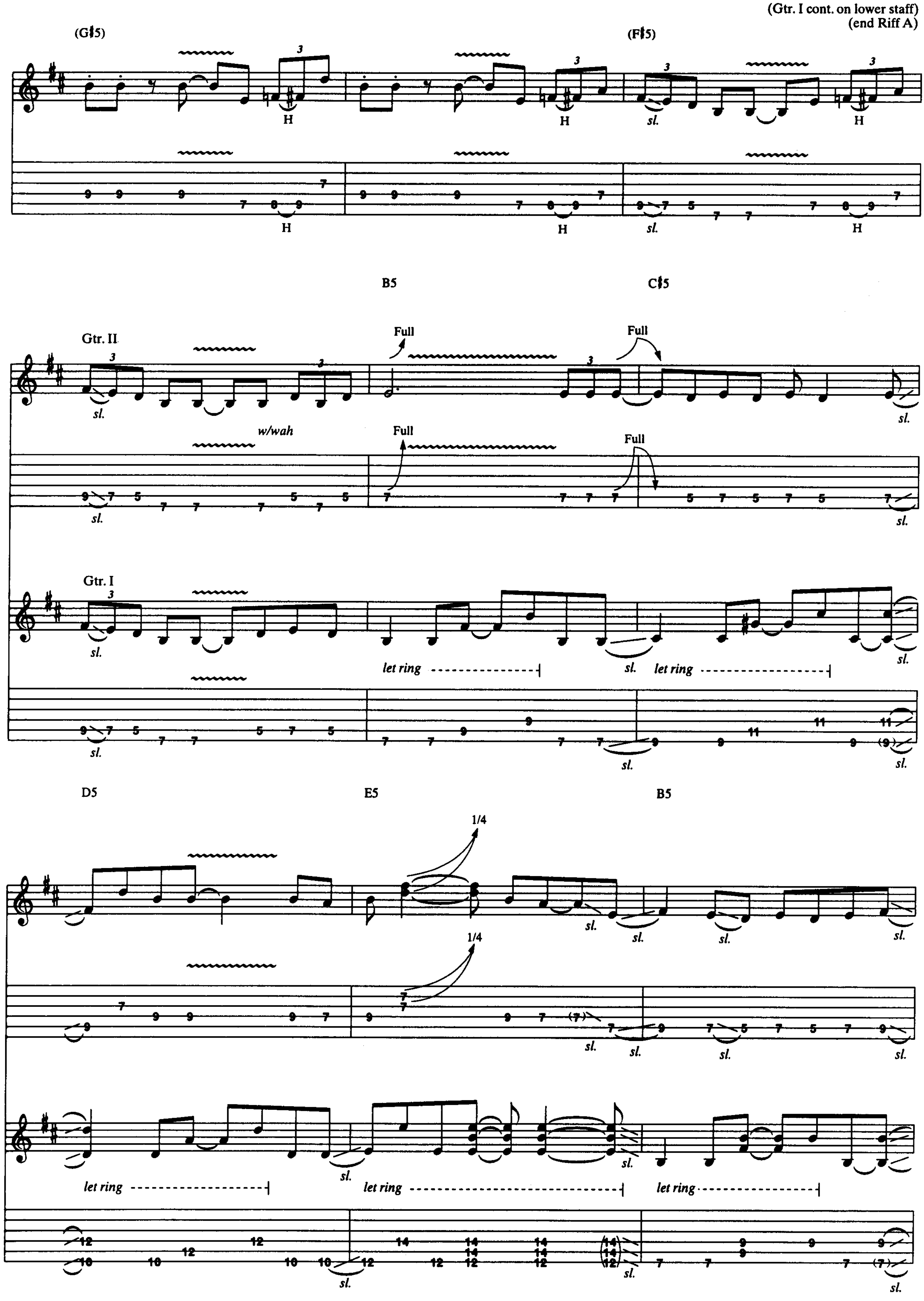


Moderate Rock ♩ = 146
Triplet feel



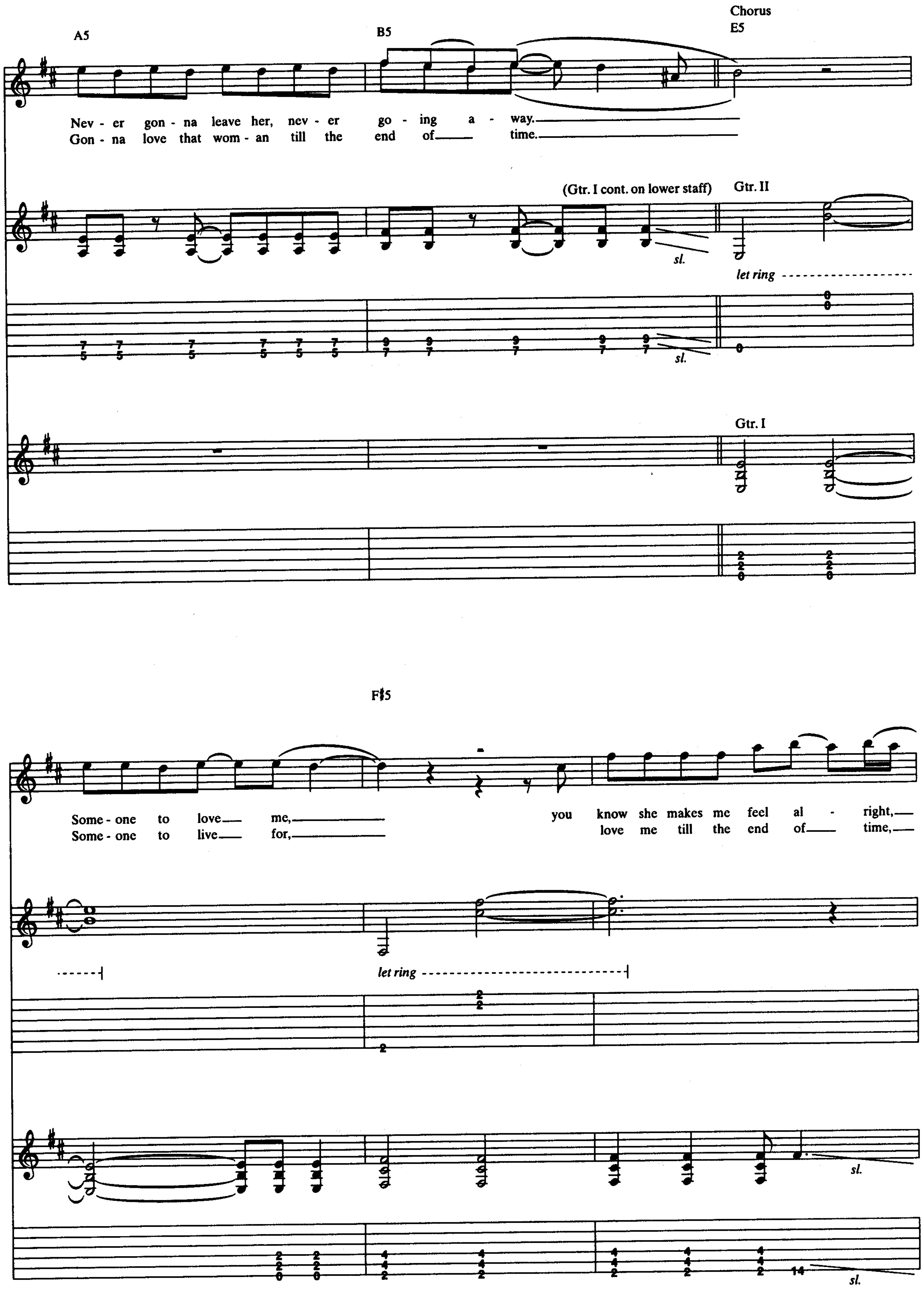
*Two gtrs. arr. for one.

*Chord symbols implied by bass (next 6 bars).

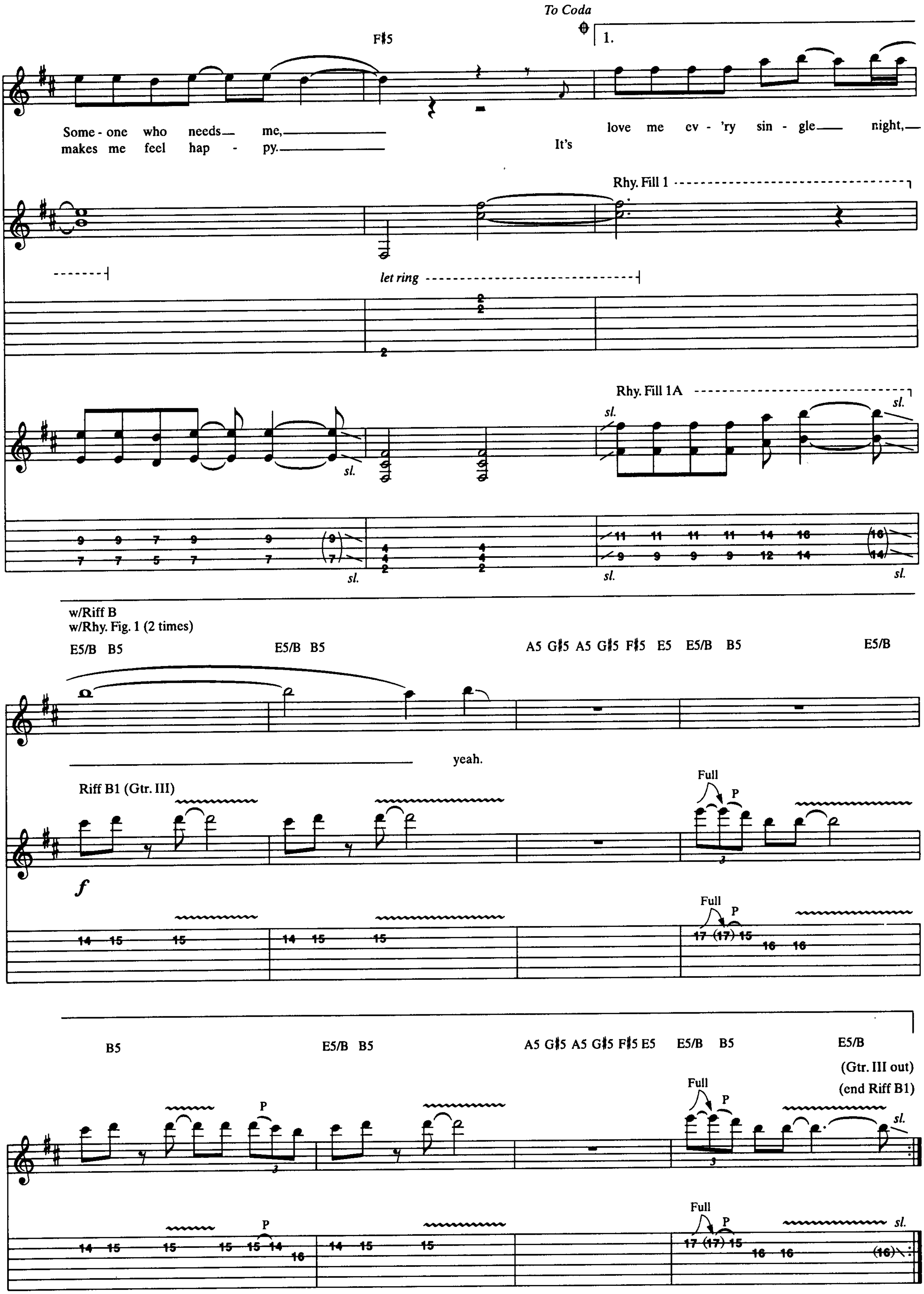

(Gtr. I cont. on lower staff)
(end Riff A)
(G♯5)
(F♯5)
H
sl.
B5
C♯5
Gtr. II
Full
w/wah
Gtr. I
let ring
D5
E5
B5
1/4


C♯5
D5
sl.
let ring
E5
E5/B
B5
Riff B
1/2
P
(wah off)
Rhy. Fig. 1
A5
G♯5
F♯5
1½
Full
P.M.
(end Rhy. Fig. 1)


w/Rhy. Fig. 1
E5/B B5
(Gtr. II)
P
E5/B B5
A5 G♯5 A5 G♯5 F♯5 E5 E5/B B5 E5/B
1½ 1½ 1½ P Full P
(end Riff B)
1st, 2nd, 3rd Verses
E5/B B5 E5/B B5 A5
1. Feel so good, I feel so fine. Love that lit - tle la - dy, al - ways
2.3. Feel so hap - py since I met that girl. When we're mak - ing love it's some - thing
Gtrs. I & II
B5 E5/B B5 E5/B B5
on my mind.
out of this world.
She gives me lov - in' ev - 'ry night and day.
Feels so good to know that she's all mine.


Chorus
A5
B5
E5
Nev - er gon - na leave her, nev - er go - ing a - way.
Gon - na love that wom - an till the end of time.
(Gtr. I cont. on lower staff)
Gtr. II
sl.
let ring
Gtr. I
F♯5
Some - one to love me, you know she makes me feel al - right,
Some - one to live for, love me till the end of time,
let ring
sl.


2nd time w/Riff B1 (1st 4 bars only)
E5/B B5
E5/B B5
A5 G♯5 A5 G♯5 F♯5 E5
yeah.
yeah.
Al - right.
1½ 1½ 1½ P
P.M.
E5/B B5
E5
Hey,
hey,
hey,
yeah.
She
Full
P
sl.
let ring


To Coda
1.
F♯5
Some - one who needs — me, —
makes me feel hap - py. —
It's
love me ev - 'ry sin - gle — night, —
Rhy. Fill 1
let ring
Rhy. Fill 1A
sl.
w/Riff B
w/Rhy. Fig. 1 (2 times)
E5/B B5 E5/B B5 A5 G♯5 A5 G♯5 F♯5 E5 E5/B B5 E5/B
yeah.
Riff B1 (Gtr. III)
Full
P
B5 E5/B B5 A5 G♯5 A5 G♯5 F♯5 E5 E5/B B5 E5/B
(Gtr. III out)
(end Riff B1)


2.
Interlude
Bm
(end triplet feel)
good to know that she's all mine.
sl.
Riff C
P
(end Riff C)
w/flanger
w/Riff C
w/Riff C (8 times)
N.C.(Bm)
(Gtr. II)
*w/chorus
*Set for rapid modulation.
1.


2.
B5 A5 F♯5 E5 D5 C♯5
Gtrs. *I & II
P
sl.
(chorus off)
*Flanger off.
B5 A5 F♯5 E5
slight rit.
Half time ♩ = 68
Triplet feel
N.C.(Dm)
Riff D
(end Riff D)
1/2
H
w/Riff D (Gtr. II)
N.C.(Dm)
Riff D1 (Gtr. I)
(end Riff D1)
sl.
Rhy. Fig. 2A (Gtr. II)
D5 F5 C5 G5
(end Rhy. Fig. 2A)
I am the world that hides the u - ni - ver - sal se - cret of all time.
Rhy. Fig. 2
(end Rhy. Fig. 2)



w/Riffs D (Gtr. II) & D1
N.C.(Dm)
w/Rhy. Figs. 2 & 2A
D5
F5
De - struc - tion of the emp - ty spac -
C5
G5
w/Riffs D (Gtr. II) & D1
N.C.(Dm)
es is my one and on - ly crime.
(end Rhy. Fig. 3A)
w/Riffs D (Gtr. I) & D1
Rhy. Fig. 3A (Gtr. II)
B♭5
A5
F5 I
G5 III
N.C.(Dm)
I've lived a thou - sand times, I found out what it means to be be - lieved.
Rhy. Fig. 3 (Gtr. I)
(end Rhy. Fig. 3)
w/Rhy. Figs. 3 & 3A
B♭5
A5
F5I
G5III
(end triplet feel)
The thoughts and im - ag - es, the un - born child that nev - er was con - ceived.
N.C.(Dm)
You've got - ta be - lieve me.
(end Riff E)
Riff E (Gtr. II)
w/wah
H
sl.
Gtr. I
1/2
sl.
P.M.


w/Riff E
Hey!
I'm talk - in' to you.
(Gtr. I)
1/2
H H
P.M.
w/Riff E (3½ times)
N.C.(Dm)
Well, I know it's hard for you to know the rea - son why.
And I know you'll un - der - stand more when it's time to die.


I don't be-lieve the life you have will be the on-ly one.
1/2
H H
sl.
P.M.
You have to let your bod-y sleep to let your soul live on. Ha, ha.
Gtr. II
(wah off)


N.C.(D5) (C5) (G5) (F5) (D5) (C5) (G5) (F5)
1/2
H
sl.
(D5) (C5) (G5) (F5) (G5) (A5)
slight accel.
P.M.
Double time ♩ = 146
Triplet feel
w/Riff A
N.C.(B5)
(A5)


D.S. al Coda
(G♯5)
(F♯5)
Whoa!
Gtr. I
sl.
Gtr. II
*Gtr. I to left of slash.
w/Rhy. Fills 1 & 1A
w/Riffs B & B1
w/Rhy. Fig. 1 (2 times)
Coda
E5/B B5
good to know that she's all mine.
A5 G♯5 A5 G♯5 F♯5 E5 E5/B B5 E5/B B5
She's all mine, yeah.
E5/B B5 A5 G♯5 A5 G♯5 F♯5 E5 E5/B B5 E5/B
Yo, woh, yeah, yeah.
B5
(Gtr. I out)
N.C.
P
rit.

Turn The Page

Words and Music by
Bob Seger

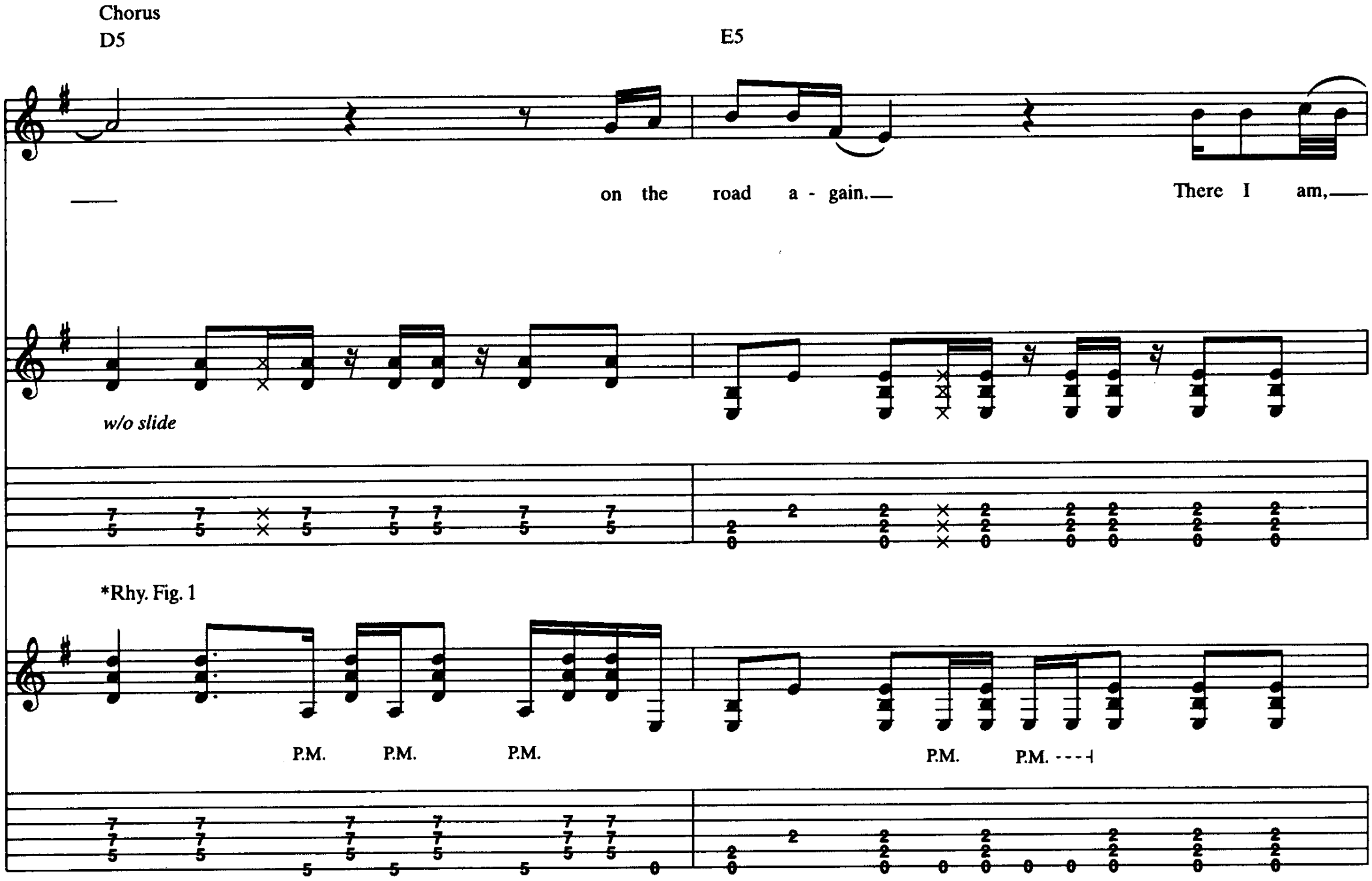



1st Verse
Em
long and lone - some high - way, east of O - ma - ha, you can
H
H
D
lis - ten to the en - gine, moan - in' out___ his one - note song. You
H
H


A
think a - bout— the wom - an, or the girl you knew— the night— be - fore.—
H
H
Em
But your
H
H


thoughts will soon___ be wan - d'rin', the way they al - ways do.______ When you're
f w/o slide
P.M.
P.M.
sl.
f dist. tone
H
H
P
D
rid - in' six - teen ho - urs, there's noth - in' much to do. And you
H
H


A
don't feel much like rid - in', you just wish the trip was through.
w/slide
P
H
H P
Em
Here I am,
H



*Play all guitar parts w/slight variations ad lib when recalled (throughout).




D5
A
play-in' star a-gain.
There I go,
H P
P.M. P.M. P.M.
sl.
C5
D5
Em
turn the page.
2. As we
w/slide
(end Rhy. Fig. 1)
H
sl.


2nd Verse
Em
walk in - to this res - tau - rant, all strung out from the road, and you
w/o slide
D5
feel the eyes up - on you as you're shak - in' off the cold, you pre -
P.M.
sl.
sl.


A5
tend it does - n't both - er you, but you just want to ex - plode.
w/slide
P.M.
Em
Yeah, most


times you can't hear 'em talk, oth - er times you can. All the
D
same old cli - chés, "Is it wom - an, is it man?" And you
P.M.


A
al - ways seem out - num - bered, you don't dare make a stand.
P
w/slide
H
H P
Em
Make your stand. Oh, here I am,
sl.
H


Chorus
w/Rhy. Fig. 1
D5
E5
on the road a - gain. There I am,
(Gtr. II)
w/o slide
D5
E5
up on the stage. Here I go,
w/slide
D5
A
C5
D5
I'm play-in' star a - gain. There I go, turn the page.
w/o slide
w/slide


E5
Woh, oh.
(Gtr. II)
Gtr. I
H
sl.
3rd Verse
E5
3. Out there in the spot - light, you're a mil - lion miles a - way. Ev - 'ry
w/o slide
P.M.
sl.
P


D5
ounce of en - er - gy you try and give a - way as the
w/slide
P.M.
P.M.
sl.
sl.
A
sweat pours out your bod - y, like the mu - sic that you play.
P
P


Em
(Gtr. II out)
P
P
E5
Lat - er in the eve - ning, as you lie a - wake in bed with the
(Gtr. I)
(Gtr. I out)
*(D5)
ech - oes of the am - pli - fi - ers ring - in' in your head, you
*Chords implied by bass (next 6 bars).
(A5)
smoke the day's last cig - a - rette, re - mem - b'rin' what she said,


(E5)
what she said.
Gtr. I
1/2
Interlude
D5
E5
Gtr. II
w/o slide
Rhy. Fig. 2
sl.
H
P
Harm.
P.M.


C5
D5
(cont. in notation)
E5
Oh,
yeah.
(end Rhy. Fig. 2)
H
sl.
P.M.
1/2
Gtr. II
Guitar solo
w/Rhy. Fig. 2
D5
Gtr. III
Full
dist. tone
E5
Rhy. Fig. 3 (Gtr. II)
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (2 times)
D5
(Gtr. III)
E5
P


D5
E5
1/2
Full
sl.
H
C5
Yeah, here I am,
(Gtr. III)
Gtr. III
(Gtr. III out)
P
(flanger off)
Gtr. I
Gtr. II
P.M.
Chorus
w/Rhy. Fig. 1
on the road a - gain. There I am
w/slide
w/wah

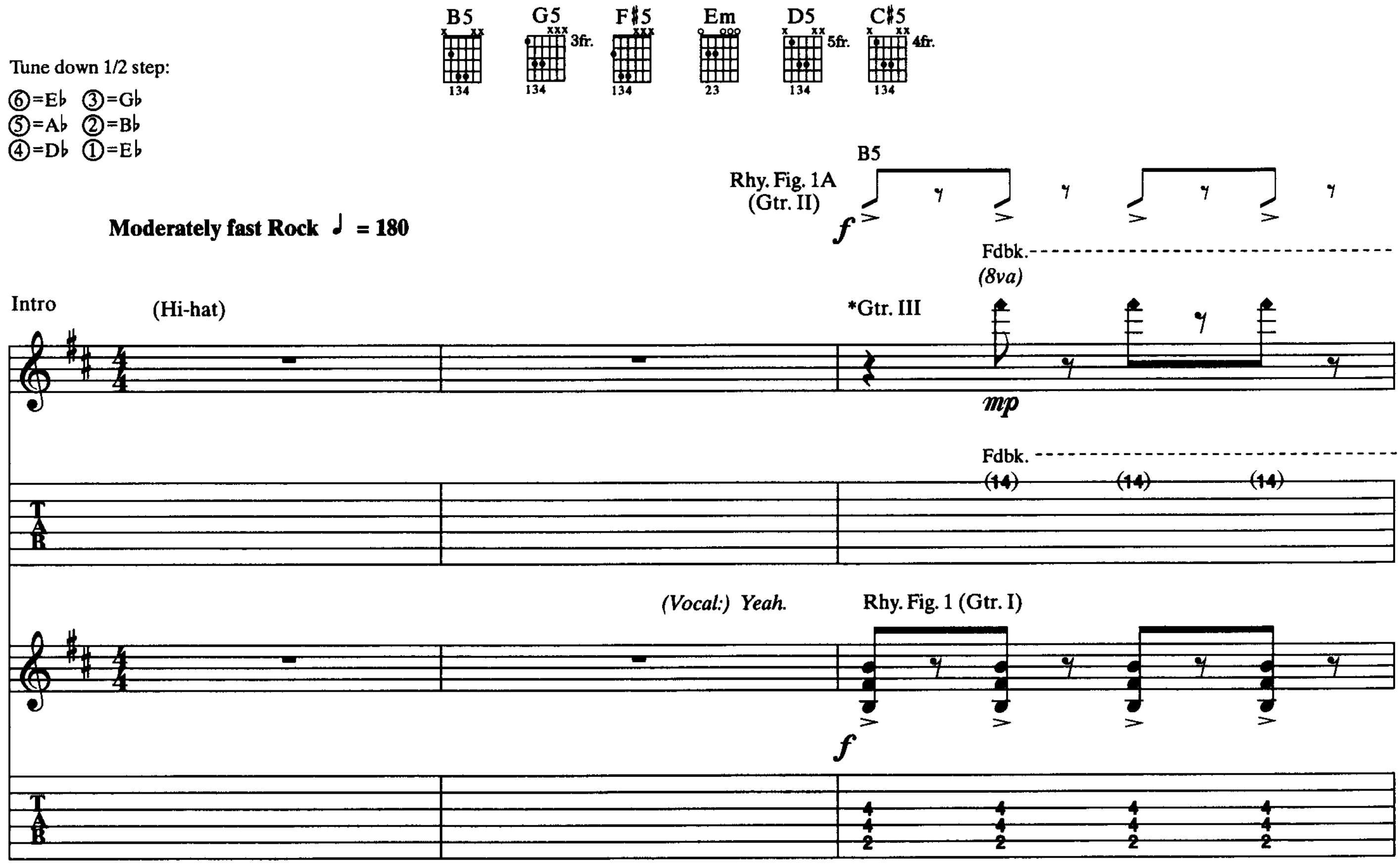

D5
E5
up on the stage.
Here I go,
D5
A
play-in' star a-gain.
Yeah, there I go,
C5
D5
E5
turn the page.
Yeah, there I go,
(wah off)
w/o slide
H
P.M.
Gtr. I
P.M.


Em
yeah, yeah.
*Gtr. III
P.M.
H
Gtr. II
*w/slide
1/2
P
Outro
w/Rhy. Fig. 2 (1st 6 bars only)
w/Rhy. Fig. 3 (3 times)
D5
E5
D5
There I go, yeah.
Gtr. III
E5
D5
E5
Here I go, yeah.
There I go,


(cont. in notation)
15fr.
C5
D5
G
Gtr. II
rit.
w/slide
woh,
woh.
There I go.
A.H.
(15ma)
(Gtr. III out)
(Gtr. III)
w/wah
rit.
A.H.
A.H. pitches: D F♯
Gtr. I
H
P.M.
rit.
H
sl.
E5
w/fdbk. ad lib
(Spoken:) I'm gone.
Gtr. II
H
Gtr. I

Die, Die My Darling

Words and Music by
Glenn Danzig



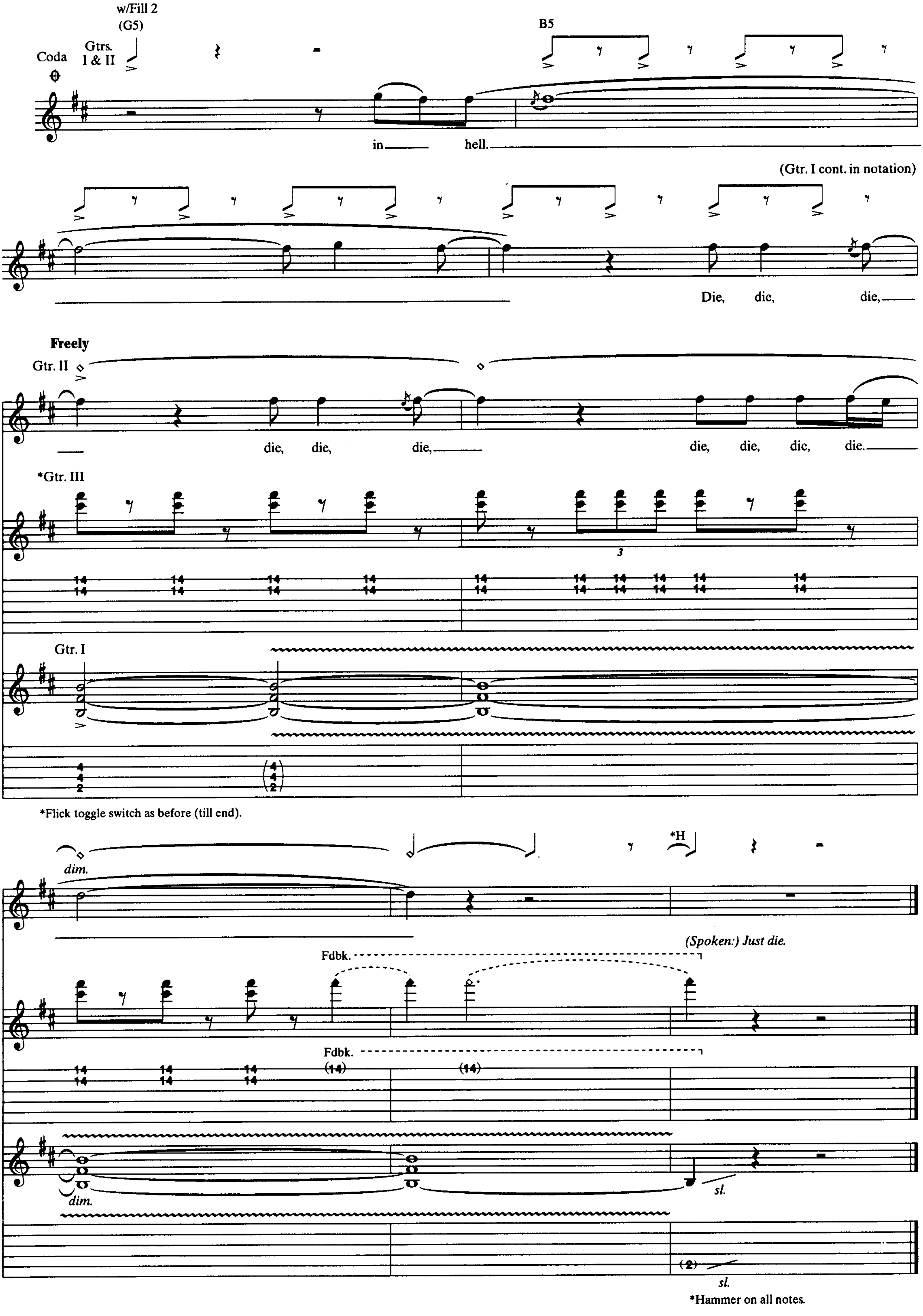
*With one of gtr.'s vol. knobs set to zero, flick toggle switch to "on" position in rhythm indicated (throughout). Pick only when necessary to sustain notes.




Chorus
*w/Rhy. Figs. 1 & 1A (both 2 times)
**w/Fill 1 (7 times)
B5
G5
Die, die, die, my dar - ling. Don't ut - ter a
*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).
**w/random fdbk. 4th & 5th times (1st Chorus only)
***Sing w/slight variations ad lib on repeats (throughout).
F♯5
B5
sin - gle word. Die, die, die, my dar - ling.
G5
F♯5
1. Just shut your pret - ty eyes.
2.3. Just shut your pret - ty mouth.
Em
2nd & 3rd times Gtr. I substitute Rhy. Fill 2
B5
Gtr. II
*P.M.
I'll be see - ing you a - gain.
Gtr. I
let ring
*Play only lowest note of chord when P.M. is indicated (throughout).
Rhy. Fill 2 (Gtr. I)
sl.


To Coda
Em
G5
Rhy. Fill 1
(end Rhy. Fill 1)
P.M.
Yeah, I'll be see - ing you
semi-harm.
sl.
let ring
1st time w/Fill 2
2nd time w/Fill 1 (1st bar only)
2nd time Gtrs. I & II substitute
Rhy. Fills 1 & 1A
Verse
w/Fill 1 (12 times)
B5
⑥open
E
in
hell.
Rhy. Fig. 2
*Fill 2 (Gtr. III)
*Flick toggle switch as before.
Rhy. Fill 1A (Gtr. I)

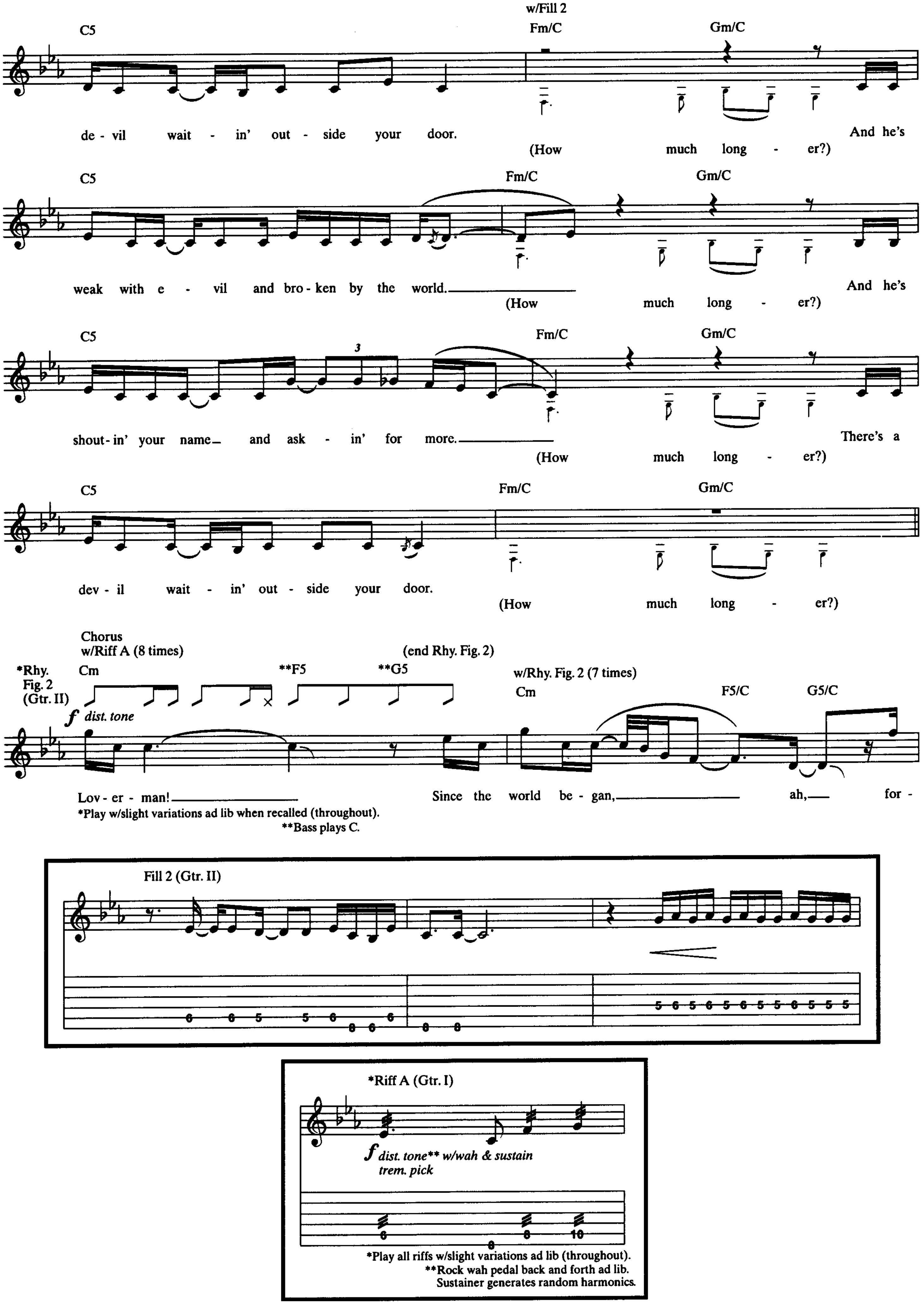

w/Rhy. Fig. 2 (5 times)
G5 D5 C♯5 B5
Rhy. Fig. 2A
P.M.
So don't cry to me, oh ba - by. Your fu - ture's in an ob -
Don't cry to me, oh ba - by.
(end Rhy. Fig. 2)
(end Rhy. Fig. 2A)
long box. Don't cry to me, oh ba - by.
w/Rhy. Fig. 2A (4 times)
You should have seen it a - com - in' on. Don't cry to me,
oh ba - by. Had to know it was in your cards.
Don't cry to me, oh ba - by. Dead - end zone for a
dead - end girl. Don't cry to me, oh ba - by.
And now your life drains on that floor. Don't cry to me,
1.
oh ba - by.
2.
D.S. al Coda
oh ba - by.


w/Fill 2
(G5)
Coda
Gtrs. I & II
B5
in
hell.
(Gtr. I cont. in notation)
Die, die, die,
Freely
Gtr. II
die, die, die,
die, die, die, die.
*Gtr. III
Gtr. I
*Flick toggle switch as before (till end).
dim.
*H
(Spoken:) Just die.
Fdbk.
sl.
*Hammer on all notes.

Loverman

Words and Music by
Nick Cave



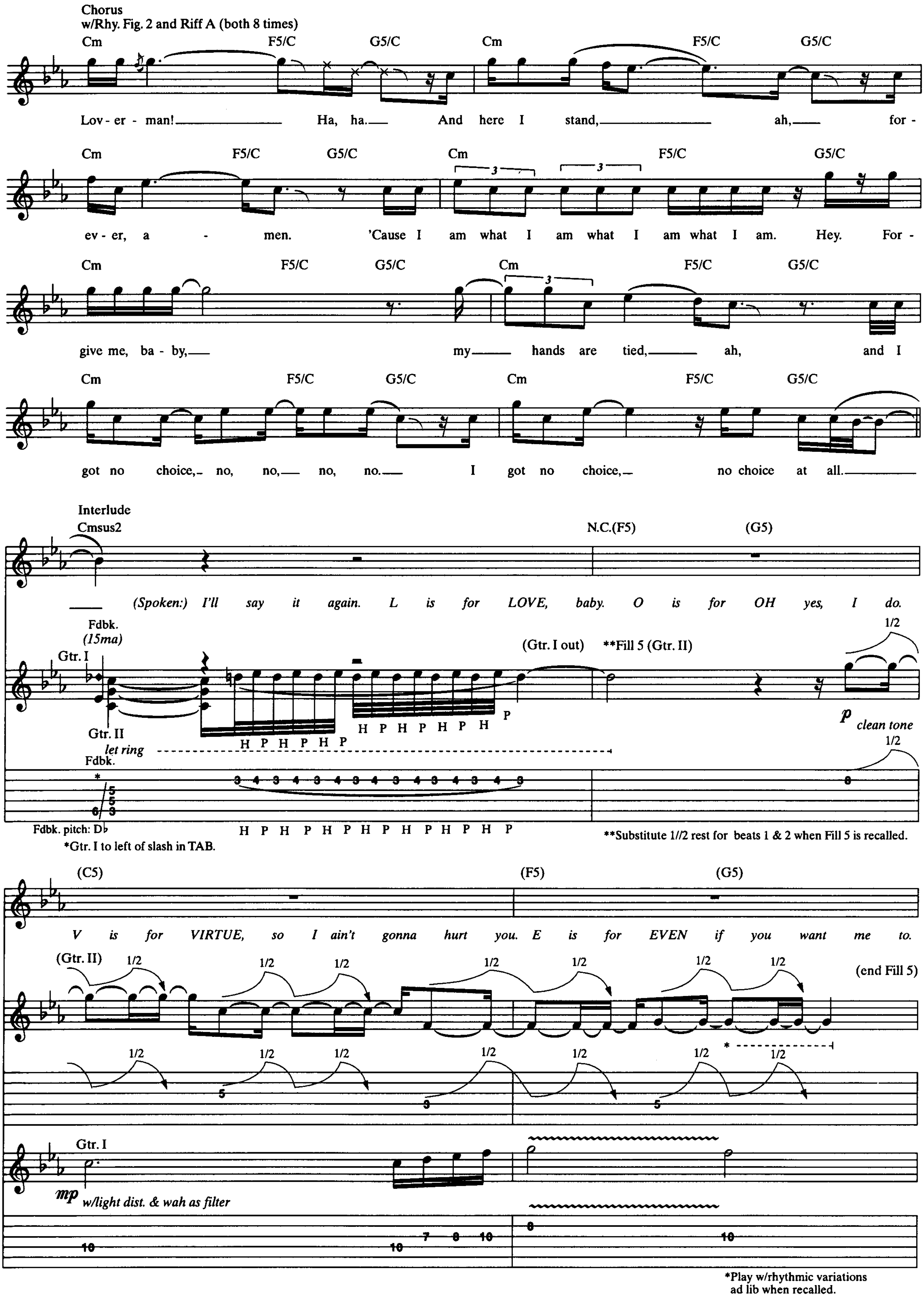

w/Fill 2
C5
Fm/C
Gm/C
de - vil wait - in' out - side your door.
And he's
(How much long - er?)
C5
Fm/C
Gm/C
weak with e - vil and bro - ken by the world.
And he's
(How much long - er?)
C5
Fm/C
Gm/C
shout - in' your name and ask - in' for more.
There's a
(How much long - er?)
C5
Fm/C
Gm/C
dev - il wait - in' out - side your door.
(How much long - er?)
Chorus
w/Riff A (8 times)
(end Rhy. Fig. 2)
*Rhy. Fig. 2 (Gtr. II)
Cm
**F5
**G5
w/Rhy. Fig. 2 (7 times)
Cm
F5/C
G5/C
f dist. tone
Lov - er - man!
Since the world be - gan,
ah,
for -
*Play w/slight variations ad lib when recalled (throughout).
**Bass plays C.
Fill 2 (Gtr. II)
*Riff A (Gtr. I)
f dist. tone** w/wah & sustain
trem. pick
*Play all riffs w/slight variations ad lib (throughout).
**Rock wah pedal back and forth ad lib.
Sustainer generates random harmonics.


Cm F5/C G5/C Cm F5/C G5/C
ev - er, a - men, till the end of time. Yeah, take
Cm F5/C G5/C Cm F5/C G5/C
off that dress. Ooh, I'm com - in' down, yeah. I'm your
Cm F5/C G5/C Cm F5/C G5/C
lov - er - man, yeah. 'Cause I am what I am what I am what I am what I
Interlude
Cm
Gtr. II
(Gtr. II out)
**N.C.(F5)
am.
(Spoken:) L is for LOVE, baby. O is for ONLY you that I do.
Gtr. I
mp
*clean tone
*Effects off
**Chords in parentheses implied by bass (throughout).
C5 N.C.(F5) (G5)
V is for loving VIRTUALLY everything that you are. E is for loving almost EVERYTHING that you do.
Gtr. I
p
**Gtr. II
let ring
let ring
sl.
H
**Clean tone.
***Gtr. II indicated to left of slashes in TAB.
C5 N.C.(F5) (G5)
R is for RAPE me. M is for MURDER me. A is for ANSWERING all of my prayers.
Fill 3
(end Fill 3)
H

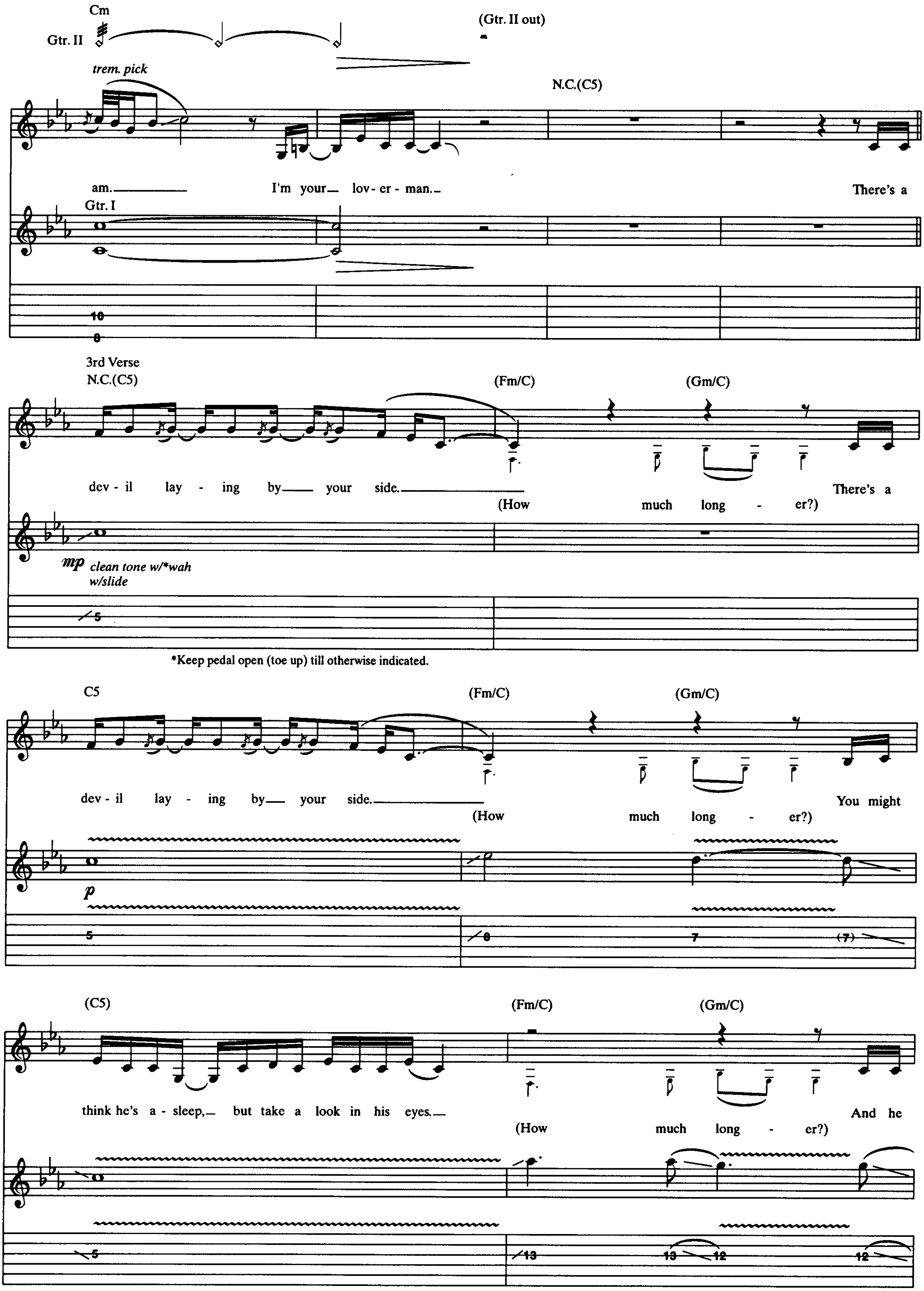

w/Fill 3
C5
N.C.(F5)
N is for KNOWING your loverman's going to be the answer to all of yours.
Gtr. II
let ring
let ring
let ring
sl.
H
Chorus
w/Rhy. Fig. 2 (8 times) and Riff A (2 times)
Cm F5/C G5/C Cm F5/C G5/C
Lov - er - man! Till the bit - ter end, ah, while the
w/Riff B (6 times)
Cm F5/C G5/C Cm F5/C G5/C
em - pi - res burn down, for - ev - er and ev - er and ev - er, ev - er, a - men. I'm your
Cm F5/C G5/C Cm F5/C G5/C
lov - er - man. Oh, so help me, ba - by. So
Cm F5/C G5/C Cm F5/C G5/C
help me, ba - by. 'Cause I am what I am what I am what I am what I
w/Fill 4
Cm
Gtr. II
am. I'm your lov - er - man. There's a
Riff B (Gtr. I)
dist. tone w/wah & sustainer
trem. pick
Fill 4 (Gtr. I)
(Gtr. I out)
dist. tone w/wah & sustainer

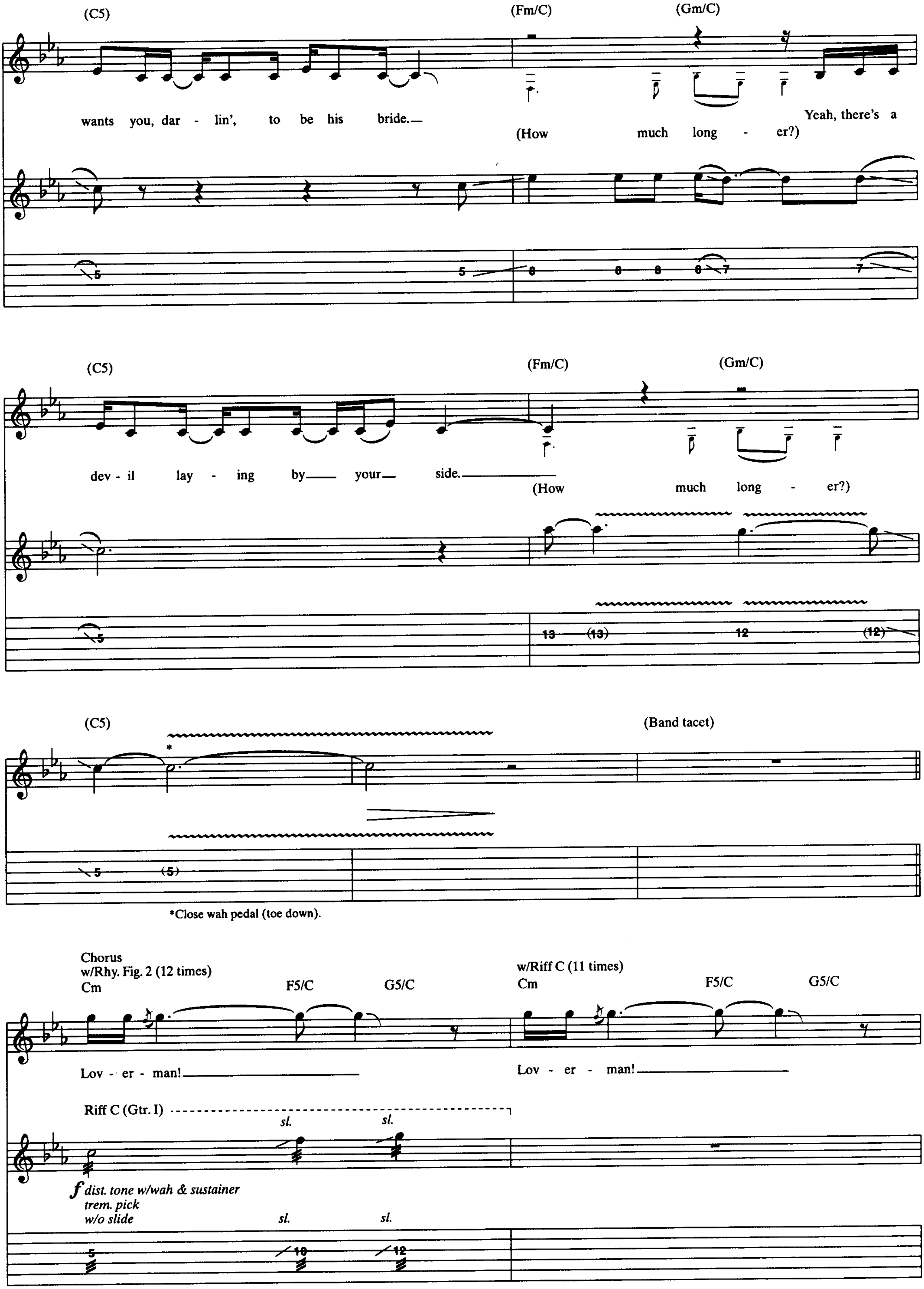

2nd Verse
w/Rhy. Fig. 1 (7 times)
C5
Fm/C
Gm/C
dev - il crawl - in' a - long your floor.
There's a
(How much long - er?)
Gtr. II
p
C5
Fm/C
Gm/C
dev - il crawl - in' a - long your floor.
With a
(How much long - er?)
H
P
C5
Fm/C
Gm/C
trem - bling heart, he's com - in' through your door.
With his
(How much long - er?)
C5
Fm/C
Gm/C
strain - ing sex and his jump - ing paw.
Ooh.
There's a
(How much long - er?)
pp
P H P P H P H P


C5
Fm/C
Gm/C
dev - il crawl - in' a - long your floor.
(How much long - er?)
And he's
C5
Fm/C
Gm/C
old and he's stu - pid and he's hun - gry and he's sore and he's blind and he's lame and he's dirt - y and he's poor. Give me
H
C5
Fm/C
Gm/C
(Whispered:)
more, give me more, give me more, give me more, give me more.
(How much long - er?)
There's a
N.C.(C5)
dev - il crawl - in' a - long your floor.
mf
w/dist.
P
p
(dist. off)

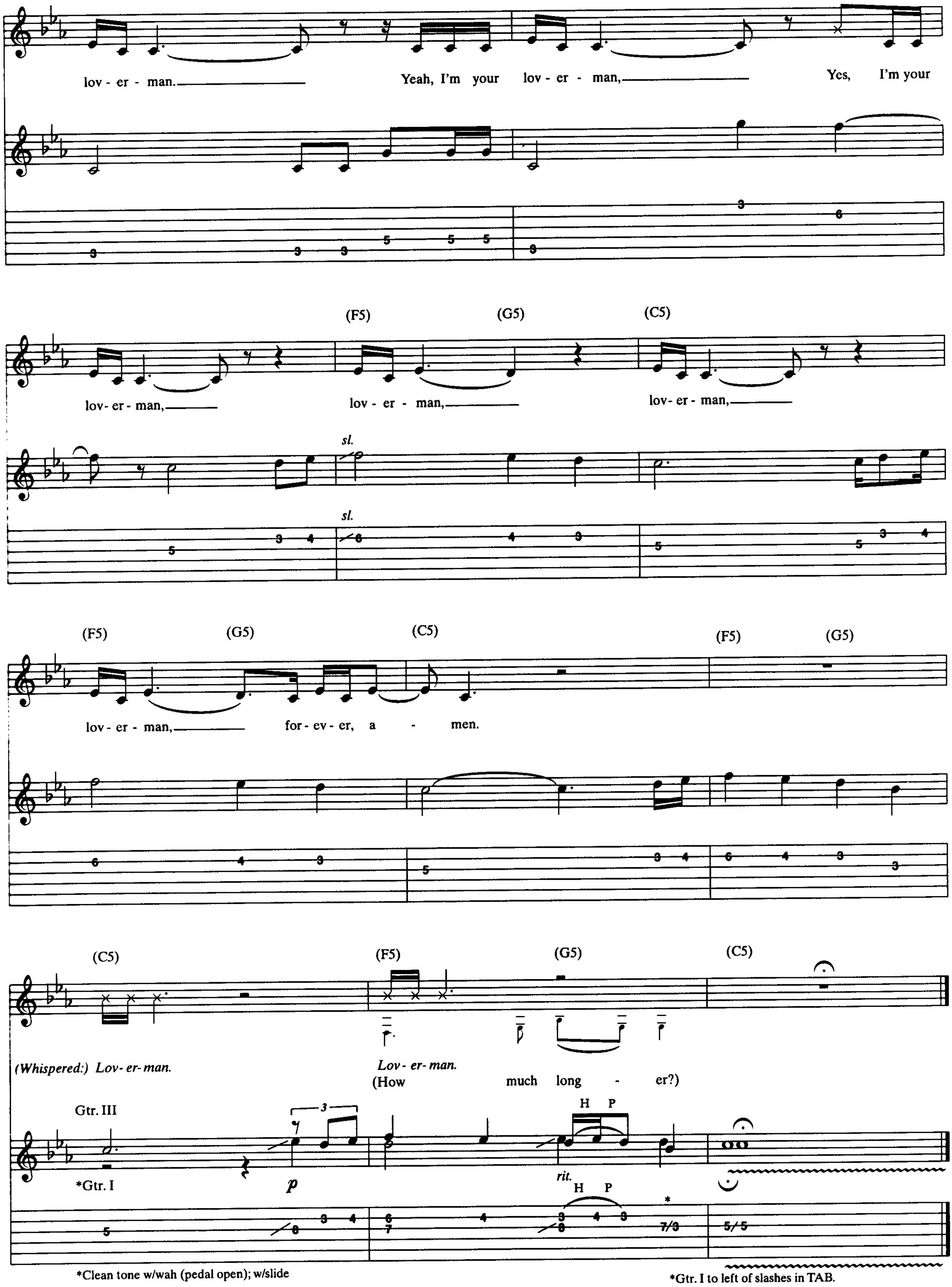

Chorus
w/Rhy. Fig. 2 and Riff A (both 8 times)
Cm F5/C G5/C Cm F5/C G5/C
Lov - er - man! Ha, ha. And here I stand, ah, for -
Cm F5/C G5/C Cm F5/C G5/C
ev - er, a - men. 'Cause I am what I am what I am what I am. Hey. For -
Cm F5/C G5/C Cm F5/C G5/C
give me, ba - by, my hands are tied, ah, and I
Cm F5/C G5/C Cm F5/C G5/C
got no choice, no, no, no, no. I got no choice, no choice at all.
Interlude
Cmsus2
N.C.(F5) (G5)
(Spoken:) I'll say it again. L is for LOVE, baby. O is for OH yes, I do.
Fdbk.
(15ma)
Gtr. I
Gtr. II
let ring
Fdbk.
(Gtr. I out)
**Fill 5 (Gtr. II)
clean tone
Fdbk. pitch: D♭
*Gtr. I to left of slash in TAB.
**Substitute 1/2 rest for beats 1 & 2 when Fill 5 is recalled.
(C5) (F5) (G5)
V is for VIRTUE, so I ain't gonna hurt you. E is for EVEN if you want me to.
(Gtr. II)
(end Fill 5)
Gtr. I
w/light dist. & wah as filter
*Play w/rhythmic variations ad lib when recalled.


C5
w/Fill 5
N.C.(F5)
(G5)
R is for RENDER unto me, baby. M is for that which is MINE. And
Gtr. I
(dist. & wah off)
(C5)
(C5)
(G5)
A is for ANY old how, darlin'. And N is for ANY old time.
Chorus
w/Rhy. Fig. 2 and Riff A (both 8 times)
Cm F5/C G5/C Cm F5/C G5/C
Lov - er - man! Yeah, yeah, yeah, I got the mas - ter plan, yeah, to
take off your dress, yeah, and be your man, be your man, hey.
Seize the throne. Ha, ha. Seize the man - tle.
Seize that crown. Yeah. 'Cause I am what I am what I am what I am. Yes, I


Cm
Gtr. II
trem. pick
(Gtr. II out)
N.C.(C5)
am. I'm your lov-er-man. There's a
Gtr. I
3rd Verse
N.C.(C5)
(Fm/C)
(Gm/C)
dev-il lay-ing by your side. There's a
(How much long-er?)
mp clean tone w/*wah
w/slide
*Keep pedal open (toe up) till otherwise indicated.
C5
(Fm/C)
(Gm/C)
dev-il lay-ing by your side. You might
(How much long-er?)
p
(C5)
(Fm/C)
(Gm/C)
think he's a-sleep, but take a look in his eyes. And he
(How much long-er?)


(C5)
(Fm/C)
(Gm/C)
wants you, dar - lin', to be his bride.
Yeah, there's a
(How much long - er?)
(C5)
(Fm/C)
(Gm/C)
dev - il lay - ing by your side.
(How much long - er?)
(C5)
(Band tacet)
*Close wah pedal (toe down).
Chorus
w/Rhy. Fig. 2 (12 times)
Cm
F5/C
G5/C
w/Riff C (11 times)
Lov - er - man!
Riff C (Gtr. I)
sl.
f dist. tone w/wah & sustainer
trem. pick
w/o slide


Cm F5/C G5/C Cm F5/C G5/C
Lov - er - man! I'll be your lov - er - man till the
Cm F5/C G5/C Cm F5/C G5/C
end of time, ah, till the em - pires burn down, ah, for -
Cm F5/C G5/C Cm F5/C G5/C
ev - er, a - men. I'll be your lov - er - man. I'll be your
Cm F5/C G5/C Cm F5/C G5/C
lov - er - man. I'm your lov - er - man. I'm your
Cm F5/C G5/C Cm F5/C G5/C
lov - er - man. Yeah, I'm your lov - er - man, I'm your
Outro
*w/random fdbk. (Gtr. I)
Cm
lov - er - man, lov - er - man. I'm your
Gtr. II
trem. pick
let ring
Gtr. II
Gtr. III
clean tone w/reverb
*Gtr. I plays 1st note of Riff C and allows it to randomly feed back, gradually fading out over next 4½ bars.
**w/vol. knob (next 2 bars)
N.C.(C5)
lov - er - man. I'm your lov - er - man. I'm your
(Gtr. II out) Gtr. III

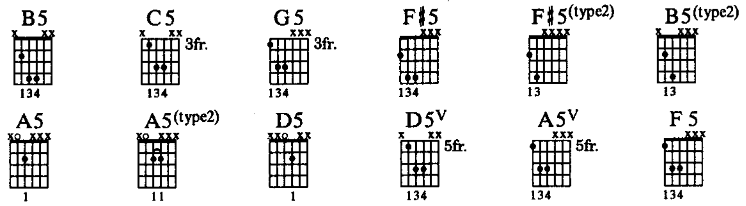

lov - er - man.
Yeah, I'm your lov - er - man,
Yes, I'm your
(F5) (G5) (C5)
lov- er - man,
lov - er - man,
lov- er - man,
sl.
sl.
(F5) (G5) (C5) (F5) (G5)
lov - er - man,
for - ev - er, a - men.
(C5) (F5) (G5) (C5)
(Whispered:) Lov- er- man.
Lov- er- man.
(How much long - er?)
Gtr. III
*Gtr. I
H P
rit.
*Clean tone w/wah (pedal open); w/slide
*Gtr. I to left of slashes in TAB.

Mercyful Fate

Featuring "Evil," "Curse Of The Pharaohs," "Satan's Fall," "Into The Coven," and "A Corpse Without Soul"

Music by Hank Shermann
Lyrics by King Diamond

Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭



"Satan's Fall"

Moderate Rock ♩ = 148




Verse
w/Rhy. Fig. 1 (2 times) (Gtrs. I & II)
(E5) (F♯5) (E5) (F♯5) (E5) (F♯5) B5 A5 N.C.(E5)(F♯5) (E5)(F♯5)
They're walk - ing by the night, the
Full
P
sl.
(Gtr. III out)
moon has fro - zen blue.
Long black coats a shel - ter for the rain, their load must get through.
N.C.(E5) (F♯5) (E5) (F♯5) (E5) (F♯5) (G5) (E5) (F♯5) (E5) (F♯5)
Now bats are leav - ing their trees, they're join - ing the call.
Sev - en sa - tan - ic hell preach - ers
(E5) (F♯5) B5 A5 B5 C5 G5
Rhy. Fig. 2
(Gtrs. I & II)
(end Rhy. Fig. 2)
head - ing for the hall, bring - ing the blood of a new - born child.
w/Rhy. Fig. 1 (last 2 bars only)
N.C.(E5) (F♯5) (E5) (F♯5) (E5) (F♯5) B5 A5
w/Rhy. Fig. 2
B5 C5 G5
Yeah, ah.
Got to suc - ceed, if not it's
Freely
F♯5
Gtr. II
Sa - tan's fall.
Gtr. I
sl.

"Curse of the Pharaohs"





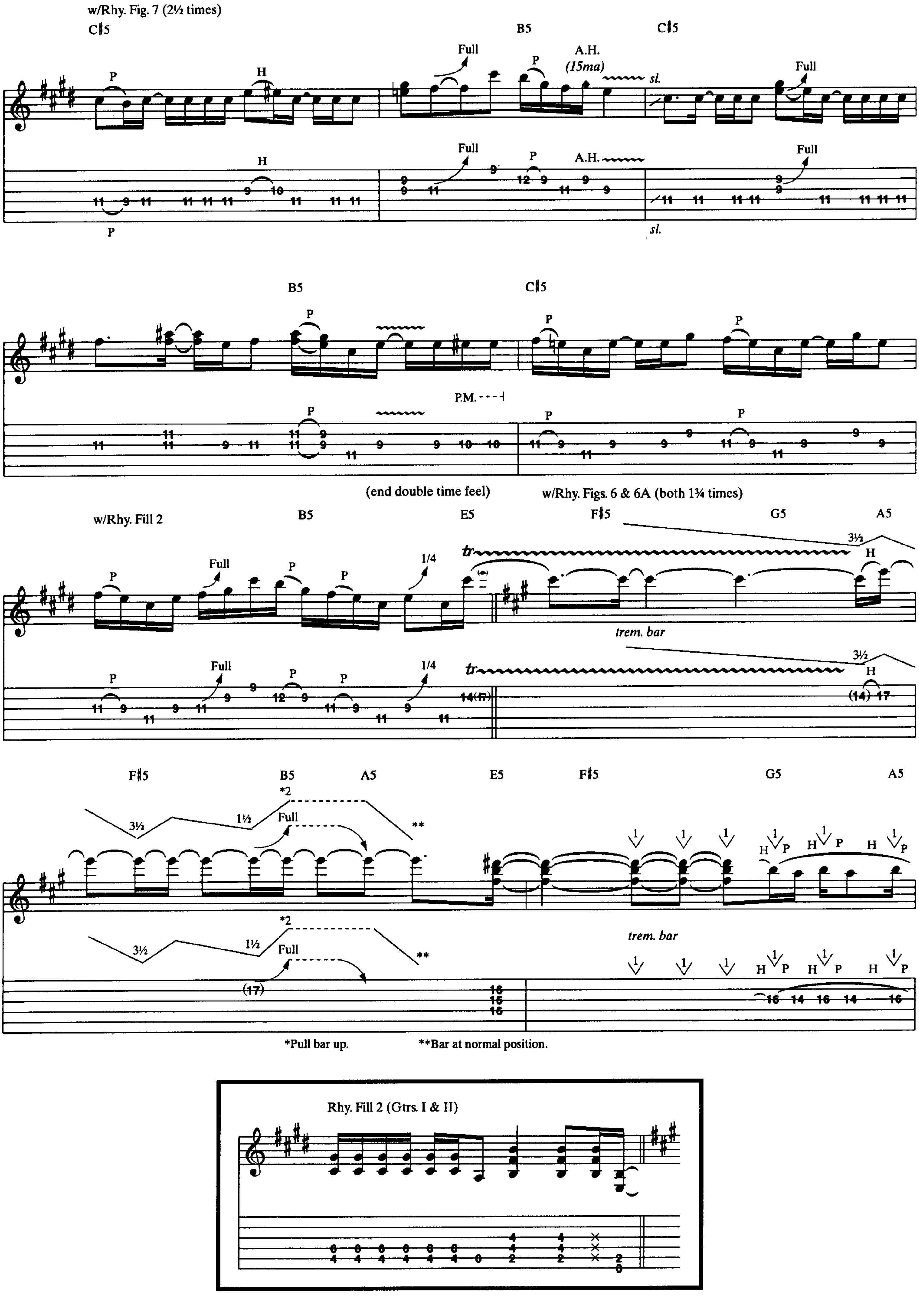
w/Rhy. Fig. 3
N.C. (F♯5)
N.C. F♯5 A5 F♯5
8va
Gtr. III
Full
P
sl.
1st Verse
w/Rhy. Fig. 3 (1¾ times)
E5
N.C. F♯5
N.C. F♯5 A5
Way out in E - gypt in the val - ley of kings,
F♯5
E5
where the
loco
A.H.
(15ma)
A.H. pitches: F♯
F♯
G
P
C♯
N.C. F♯5
N.C. F♯5 A5
F♯5
mum - mi - fied phar - aohs pre - tend dead in their sleep, a -
(Gtr. III out)


N.C. F♯5 G♯5
A5
B5 C♯5 B5
yeah. Don't touch, nev - er ev - er steal,
Rhy. Fill 1A (Gtr. II)
Rhy. Fig. 4A
P.M.
Rhy. Fill 1 (Gtr. I)
Rhy. Fig. 4
C♯5
N.C. F♯5 N.C.
un - less you're in for the kill.
(end Rhy. Fig. 4A)
sl.
(end Rhy. Fig. 4)


Chorus
F♯5 N.C. F♯5 A5 C5 B5 C5 B5 A5 E5 F♯5 N.C. F♯5 A5 D5 C♯5
Or you been hit by the curse of the
*Rhy. Fig. 5 (Gtrs. I & II)
P.M.
*Composite arrangement of both gtrs.
D5 C♯5 E5 A5 F♯5 N.C. F♯5 A5 C5 B5 C5 B5 A5 E5
phar - aohs.
Yes, you been hit,
(end Rhy. Fig. 5)
P.M.
F♯5 N.C. F♯5 A5 D5 C♯5 E5 D♯5 E5
and the curse is on you.
Hit me.
Gtr. II
Gtr. I
P.M.
sl.



*Composite arrangement of both gtrs.


w/Rhy. Fig. 7 (2½ times)
C♯5
B5
C♯5
Full
A.H.
(15ma)
sl.
B5
C♯5
P.M.
(end double time feel)
w/Rhy. Figs. 6 & 6A (both 1¾ times)
w/Rhy. Fill 2
B5
E5
F♯5
G5
A5
trem. bar
F♯5
B5
A5
E5
F♯5
G5
A5
*Pull bar up.
**Bar at normal position.
Rhy. Fill 2 (Gtrs. I & II)


F♯5 B5 A5 E5 F♯5 G5 A5 F♯5 B5 A5 E5
H P *1/4 *1/4 8va
vib. w/bar
sl.
trem. pick
*Hit tip of bar w/R.H., causing bridge to vibrate. (Works w/floating bridge trem. bar systems only.)
(Cont. on lower staff)
F♯5 G5 A5 F♯5(type2) B5(type2) A5 D5 B5 E5 B5 F5
Gtr. II
loco
trem. bar
slack
(Gtr. III out)
Gtr. I
*Gtrs. I & II
P.M.
*For next 8 bars only, whenever P.M. is indicated, Gtr. I plays as written while Gtr. II substitutes
B5 E5 B5 D5 B5 E5 B5 F5 B5 E5 B5 N.C. A5
F♯5 B5 F♯5 C5 F♯5 B5 F♯5 A5
F♯5 B5 F♯5 C5 F♯5 B5 F♯5


E5
D5
C♯5
C5
A6
B5
Gtr. III
tr
Full
P
Gtrs. I & II
P.M.
N.C. B5 D5
B5
E5
Ooh, the
sl.
A.H.
(8va)


2nd Verse
w/Rhy. Fig. 3 (1¾ times)
N.C. F♯5
N.C. F♯5 A5
F♯5
curse of the phar-aohs can be so dead - ly,
8va
(Gtr. III)
Full
sl.
E5
N.C. F♯5
N.C. F♯5 A5
just de - stroy-ing your fu - ture, mak-in' it all shad -
loco
w/Rhy. Fills 1 & 1A
w/Rhy. Figs. 4 & 4A
F♯5
N.C. F♯5 G♯5
A5
y, yeah. Don't touch, nev -
B5 C♯5 B5
C♯5
N.C. F♯5 N.C.
er ev - er steal, un - less you're in for the kill.
(In for the
(Gtr. III out)


Chorus
w/Rhy. Fig. 5 (2 times)
F♯5 N.C. F♯5 A5 C5 B5 C5 B5 A5 E5 F♯5 N.C. F♯5 A5 D5 C♯5 D5 C♯5 E5 A5
kill.)
Or you'll be hit by the curse of the phar - aohs.
F♯5 N.C. F♯5 A5 C5 B5 C5 B5 A5 E5 F♯5 N.C. F♯5 A5 D5 C♯5 D5 C♯5 E5 A5
Yes, you'll be hit, and the curse is on you.
C5 B5 C5 D5 B5 C5 B♭5 B5
Gtrs. I & II
(Gtr. II cont. in slashes)
"A Corpse Without Soul"
Faster ♩ = 196
Triplet feel
A5 (type2)
Gtr. II
(Gtr. II out)
D5 C5 D5 C5 N.C. C5 N.C.
Rhy. Fig. 8 (Gtr. I)
P.M.
C5 G5 N.C. C5 N.C. D5 C5 D5 C5
(end Rhy. Fig. 8)
N.C.
Gtr. II
D5V
(cont. in notation)
sl.



w/Rhy. Fig. 8
N.C. C5 N.C. *D5/A C/A D/A C/A N.C. C5 N.C. C5 G5
Rhy. Fig. 8A (Gtr. II)
(end Rhy. Fig. 8A)
P.M.
*Notes to right of slashes played by bass only.
1st Verse
N.C. C/A N.C. C/A N.C. C5 G5
Lis - ten,
(Spoken:) Listen.
Listen.
yeah,
Rhy. Fig. 9A (Gtr. II)
(end Rhy. Fig. 9A)
Rhy. Fig. 9 (Gtr. I)
(end Rhy. Fig. 9)
w/Rhy. Figs 9 & 9A (both 3 times)
N.C. C/A N.C. C/A N.C. C5 G5
I'm a corpse, I'm a corpse, I'm a corpse- with - out soul.
N.C. C/A N.C. C/A N.C. C5 G5
Sa - tan,
(Spoken:) Satan.
Satan.
yeah,
N.C. C/A N.C. C/A N.C. C5 G5
he's tak - in', he's tak - in', he's tak - in' his toll.


D5V
B5(type2)
C5
Gtr. II
P.M.
He took it out on me.
Gtr. I
sl.
D5V
⑤open
A
P
w/Rhy. Fig. 8A
C5 G5
N.C.
C5 N.C.
steady gliss.
D5/A C5/A D5/A C5/A
N.C.
C5 N.C.
C5 G5


2nd Verse
w/Rhy. Figs. 9 & 9A (both 4 times)
N.C. C/A N.C. C/A N.C. C5 G5
I, yeah,
(Spoken:) I, I.
I'm trapped, I'm trapped, I'm trapped in his spell. To -
night, yeah,
(Spoken:) To - night. To - night.
I'm go - in', I'm go - in', I'm go - in' to hell
D5 B5(type2) C5 N.C.
Gtr. II
(cont. in notation)
P.M.
in - side his spell.
Gtr. I
Gtrs. I & II
(Gtr. II cont. in slashes)
sl.
Freely
A5(type2)
Gtr. II
trem. pick
Gtr. III
Gtr. I

"Into The Coven"
Moderately ♩ = 144




N.C.(A5)
C5/A G/A
F/A C5 D5
(end Rhy. Fig. 10)
Gtr. I
Gtrs. I & II
Gtr. II
P.M.
sl.
1/4
F5 D5 C5 D5 C5 D5 E♭5
F5 D5 C5 D5 C5 D5 D♯5 E5 F5
1st, 2nd Verses
w/Rhy. Fig. 10
2nd time w/Fill 1
1. Howl like a wolf and a witch will o - pen the door.
dress till you're na - ked and put on this white coat.
Fol - low me, yeah, and meet our high priest - ess.
Take this white cross and go to the cen - ter of the ring.
Chorus
G5 F♯5
Yeah, come, come
Gtrs. I & II
Fill 1 (Gtr. III)
(Gtr. III out)
P


N.C. E5 G5 F♯5 G5
in - to my cov - en,
yeah,
P.M.
F♯5
To Coda
A5 N.C. A5 E5
Guitar solo
w/Rhy. Fig. 10
N.C.(A5)
and be - come Lu - ci - fer's child.
Gtr. III
sl.
H
P.M.
C5/A G/A A.H. (8va) F/A C5 D5 N.C.(A5)
1/4
1/2
*Push stg. into pickup polepiece w/pick.
D.S. al Coda
C5/A G/A F/A C5 D5
2. Un -
(cont. in Fill 1)
Full
grand. bend
A.H. (15ma)
A.H. pitch: A

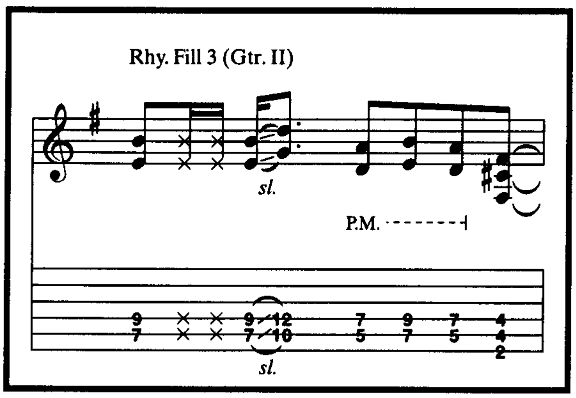

(end half time feel)
Coda
A5 N.C. A5 E5 C5 G5 F♯5
Lu - ci - fer's child.
P.M.
P.M.
"Evil"
E5 G5 E5 G5 E5 D Em D Em G5 E5 G5
Gtr. II
sl.
Gtr. I
Rhy. Fig. 11
P.M.
E5 G5 D Em D E5 G5 E5 G5 E5 G5 D5 E5 D5 E5
(end Rhy. Fig. 11)


G5 E5 G5 E5 G5 D5 E5 D5 B5
sl.
P.M.
1st Verse
D5 B5
I was born in the cem - e - ter - y___ un - der the sign of the
Gtrs. I & II
D5 G5 D5
moon,___ raised from my grave___ by the dead._


B5 D5 B5
And I was made a mer-
P.M.
D5 B5 D5
ce - nar - y in the le - gions of hell.
P.M.
G5 D5 B5 A5 G5
Now, I'm king of pain, I'm in - sa - a - ane.
P.M.
Guitar solo
w/Rhy. Fig. 11 (Gtr. I: 2 times; Gtr. II: 3½ times)
F♯5 N.C. E5 G5 E5 G5
Yeah.
*Gtr. III
Gtr. III
Full
P
Gtrs. I & II
*w/wah as filter.


E5 G5 D5 E5 D5 E5 G5 E5 G5
A.H.
(8va)
Full
1½
semi-harm.
A.H. pitch: D♯
Gtr. III
rake
Rhy. Fig. 11A (Gtr. I)
sl.
*Bend both stgs. w/ring finger.
P.M.


w/Rhy. Fill 3
E5 G5 D5 E5 D5 F♯5
Pre-chorus
D5 C5
You know
A.H.
(15ma)
Full
sl.
P
(Gtr. III out)
21
2 2 2 (2) 0 5
(5)
A.H. pitches: E G
(end Rhy. Fig. 11A)
*Rhy. Fig. 12 (Gtrs. I & II)
P.M.
*Composite arrangement of both gtrs.
B5 A5
my on - ly pleas - ure is to hear you
Gtrs. I & II


Rhy. Fill 3 (Gtr. II)
sl.
P.M.


B5 C5 C♯5
D5 D♯5 E5
cry.
(end Rhy. Fig. 12)
P.M.
Chorus
w/Rhy. Fig. 11 (Gtr. I: 2 times; Gtr. II: 3½ times)
G5 E5 G5 E5 G5 D5 E5 D5 E5 G5 E5 G5 E5 G5 D5 E5 D5 E5
I'd love to hear you cry.
w/Rhy. Fig. 11A
w/Rhy. Fill 3
G5 E5 G5 E5 G5 D5 E5 D5 E5 G5 E5 G5 E5 G5 D5 E5 D5 F♯5
I'd love to see you die.
Pre-chorus
w/Rhy. Fig. 12
D5 C5
And I'll be the first to watch your
B5 A5 B5 C5 C♯5
fu - ner - al. And I'll be the last to leave.
Chorus/Guitar solo
w/Rhy. Fig. 11 (Gtr. I: 2 times; Gtr. II: 3½ times)
D5 D♯5 E5 G5 E5 G5 E5 G5 D5 E5 D5 E5
I'd love to hear you cry.
Gtr. III
Full
1½
P
*w/wah
trem. pick
grad. bend
*o = pedal open (toe up)
+ = pedal closed (toe down)


G5 E5 G5 E5 G5 D5 E5 D5 E5
sl.
Full
8va
w/Rhy. Fig. 11A (1st 3 bars only)
1½
w/Rhy. Fill 4
G5 E5 G5 E5 G5 D5 E5 D5 A5 C5 A5 C5
loco
Gtr. III
Gtr. I
Gtrs. I & II
P.M.
Rhy. Fill 4 (Gtr. II)


A5 C5 G5 A5 G5 A5 C5 A5 C5 A5 C5 G5 A5 G5 A5
H P H H H P
(cont. in slashes)
sl. P.M.
Bridge
Gtrs. I & II
A5V G5 A5V D5V C5 G5 ⑥open E F5 C5 A5V G5 A5V D5V C5 G5 F5 A5V
*P.M.
And when you're down — be - yond — the ground, —
(Gtr. III)
sl.
(Gtr. III out)
*P.M. refers to Gtr. I only (till double bar.)
I'll dig up — your bod - y a - gain — and make love — to shame. —
Woh, la - dy, cry — and say — good - bye. —
(Good - bye.) —
(cont. in notation)
Oh, la - dy, cry — and say — good - bye. —


F5 G5 C5 G5 A5 *D5 C B♭5
Yeah! You've got - ta say good - bye.
Rhy. Fig. 13A (Gtr. II)
Harm.
(8va)
Rhy. Fig. 13 (Gtr. I)
P.M. P.M.
*Chord is implied
w/Rhy. Figs. 13 & 13A
D5 C5 F5 G5 C5 G5 A5 D5 C B♭5 D5 C5
Yeah! 'Cause I will eat your mind.
(end Rhy. Fig. 13A)
(end Rhy. Fig. 13)

Guitar solo

w/Rhy. Figs. 13 & 13A (both 3¾ times)




C5
A5 (type2)
*G5
F5
B♭5
Gtr. II
sl.
(Gtr. II cont. in notation)
(Gtr. III out)
Gtr. III
Gtr. I
Gtrs. I & II
*Tied from last notes of Rhy. Fig. 13A
*Bass plays G pedal (next 4 bars).
(cont. in notation)
(Gtr. II cont. in slashes)
G5
*B♭5
A♭5
*Bass plays B♭ pedal (next 4 bars).
Double time feel
Guitar solo
(cont. in slashes)
C
5 3fr.
P.M.
A.H. (15ma)
grad. bend
A.H.


Rhy. Fig. 14
Full
A.H. (15ma)
1/2
Full
w/Rhy. Fig. 14 (5 times)
P
A.H. pitch: G
A.H. (8va)
(end double time feel)
(cont. in notation)
"Satan's Fall" (reprise)
Outro
Gtrs. I & II
C
B5
A5(type2)
P.M.
N.C.(E5) (F♯5)
(E5)(F♯5)
(G5)
*Gtr. III
(Gtr. III out)
sl.
*Play 1st time only.
(E5) (F♯5)
B5
A5
F♯5

Astronomy

Words and Music by
Samuel Pearlman, Albert Bouchard
and Joseph Bouchard



*Play all rhy. figs. w/slight variations ad lib
when repeated or recalled (throughout).


(Gtr. II)
P
P H
(end Rhy. Fig. 1)
Verse:
Em
D
C
B
Gtr. III
clean tone
1. Clock strikes twelwe and moon - drops burst out at you from their
2. 3. See additional lyrics
Rhy. Fig. 2
(end Rhy. Fig. 2)
let ring
Em (type 2)
Em
D
hid - ing place.
Like ac - id and oi - l on a mad - man's face, his


C B Em(type 2)
rea - sons tend to fly a - way. Like
C(type 2) G6 C(type 2) B7
less- er birds on the four winds, yeah, like sil- ver scrapes in May. And
w/Rhy. Fig. 2
Em D C B
now the sands be - come a crust and most of you have
1.
w/Rhy. Fig. 1
Em (type 2)
gone a - way. Oh yeah, gone a - way.
2.
w/Rhy. Fig. 1 (1st 2 bars only)
Em (type 2)
(Gtr. III out)
2. Ah, come, bar. Mm, yeah.
then came me.


Interlude
Em(type 2)
D
C
Em(type 2)
(end Rhy. Fig. 3)
Rhy. Fig. 3
(Gtr. II)
Gtr. IV
1/2
mf
dist. tone
P sl. H
Gtr. V
*Include repeat on D.S.
w/Rhy. Fig. 3 (1½ times)
To Coda
Gtr. II


(Gtr. II out)
D
Em
C
Yeah.
Hey!
Fill 1
cresc.
sl.
Rhy. Fig. 4
P.M.
Fill 1A
Rhy. Fig. 4A
1.
2.
D
Dsus2
E5
Hey!
(end Rhy. Fig. 4)
(end Rhy. Fig. 4A)


Bridge
w/Rhy. Figs 4 & 4A (both 4 times)
Em C D Dsus2 E5
Four winds at___ the Four Winds Bar, two doors locked_ and win - dows barred.
Em C D Dsus2 E5
One door there to take___ you in,___ the oth - er one___ just mir - rors it.___
Em C D Dsus2 E5
Hey! Hey! Yeah.___
Em C D Dsus2 E5
Hey! Yeah. Hey! Ooh.___
Bridge
w/Rhy. Figs. 4 & 4A (both 3½ times)
Em C D Dsus2 E5
Hell - ish glare_ and in - fer - ence,_ the oth - er one's_ a du - pli - cate._ The
Em C D Dsus2 E5
Em - ly flux,_ e - ter - nal light,_ or the light that nev - er warms._ Yes, the
Em C D Dsus2 E5
light that nev - er,___ nev - er warms._ Yes, the
Em C D5 C5 D5 C5
Gtrs. IV & V
light that nev - er,___ nev - er___ warms,___
(cont in notation)
D5 C5 D5 C5 D5 C5 D5 C5
nev - er___ warms,___ nev - er___ warms.___


N.C.(E5)
8va
Gtr. V
P
loco
sl.
Gtr. IV
1/2
P sl.
sl. P sl. H
Em
(Gtr. V out)
mf
let ring
(Gtr. IV out)
*Pick near bridge.
w/Rhy. Fig. 1
Em
Gtr. III
D.S. (take 2nd ending) al Coda
3. The



w/Fills 1 & 1A (Gtrs. IV & V)
Guitar solo
w/Rhy. Figs. 4 & 4A (both 4 times)
Coda
(C)
D
Em
C
No.
Hey!
Gtr. VI
sl.
mf
dist. tone
f
H
Dsus2
E5
1/2
Full
P



*Chords implied by gtr. and bass (next 10 bars only).

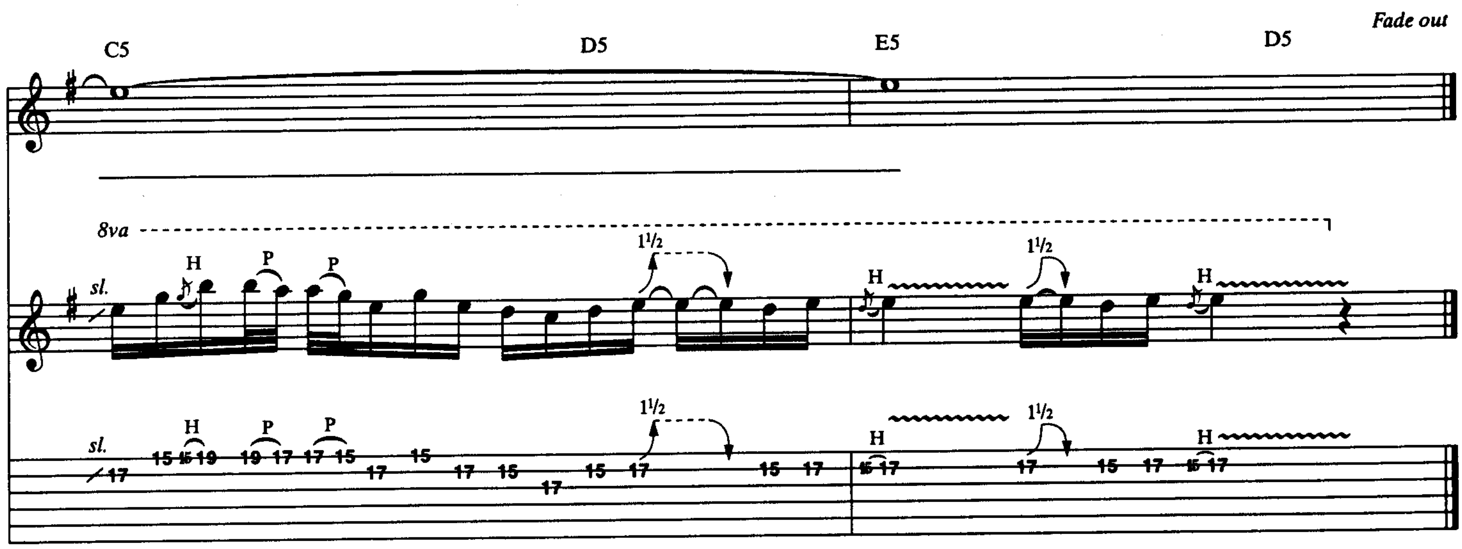

(Em/B)
(C/G)
(Em)
H
sl.
Fdbk.
(8va)
1/4
Double time feel
Chorus/Outro solo
E5
D5
As - tron - o - my,
8va
Full
Harm.
Rhy. Fig. 5 (Gtrs. IV & V)
P.M.


w/Rhy. Fig. 5 (till end)
C5
D5
E5
D5
a
star.
8va
Full
P
(end Rhy. Fig. 5)
P.M.
C5
D5
E5
D5
As - tron - o - my,
C5
D5
E5
D5
a
star.
H P


C5 D5 E5 D5
As - tron - o - my,
(As- tron - o - my.
8va
C5 D5 E5 D5
a star.
a star.)
8va
C5 D5 E5 D5
Yeah. As - tron - o - my,
8va


C5 D5 E5 D5
a star.
8va
C5 D5 E5 D5
8va
loco
Begin fade
C5 D5 E5 D5
P.M.
C5 D5 E5 D5
As - tron - o - my.





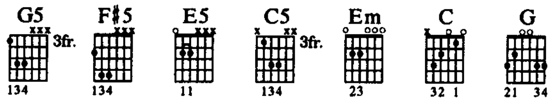
Additional Lyrics

2. Ah, come, Susie dear, let's take a walk
Just out there upon the beach.
I know you'll soon be married
And you'll want to know where winds come from.
Well, it's never said at all
On the map that Carrie reads
Behind the clock back there, you know,
At the Four Winds Bar. Mm, yeah. *(To Interlude I)*

3. The clock strikes twelve and moondrops burst
Out at you from their hiding place.
Miss Carrie nurse and Susie dear
Would find themselves at Four Winds Bar.
It's the nexus of the crisis
And the origin of storms,
Just the place to hopelessly encounter time,
And then came me. *(To Interlude I)*

Whiskey In A Jar

Words and Music by
Philip Parris Lynott, Brian Michael Downey
and Eric Bell



Tune down one whole step:
⑥=D ③=F
⑤=G ②=A
④=C ①=D

Moderate Rock ♩ = 136




1st Verse
(end Rhy. Fig. 1)
G5
E5
Rhy. Fig. 2
*Gtrs. I & II
As I was go - in' o - ver the
(cont. in slashes)
sl.
(octaver off)
*For next 14 bars, Gtr. II plays slashes w/slight variations ad lib.
C5
Cork and Ker - ry moun - tains, I saw Cap - tain Far -
G5
(end Rhy. Fig. 2)
rell, and his mon - ey he was count - in'. I
F♯5
E5
first pro - duced my pis - tol and then pro - duced my ra -
C5
pier. I said, "Stand and de - liv -
G5
(Gtr. II cont. in notation)
er, woh, or the dev - il, he may take

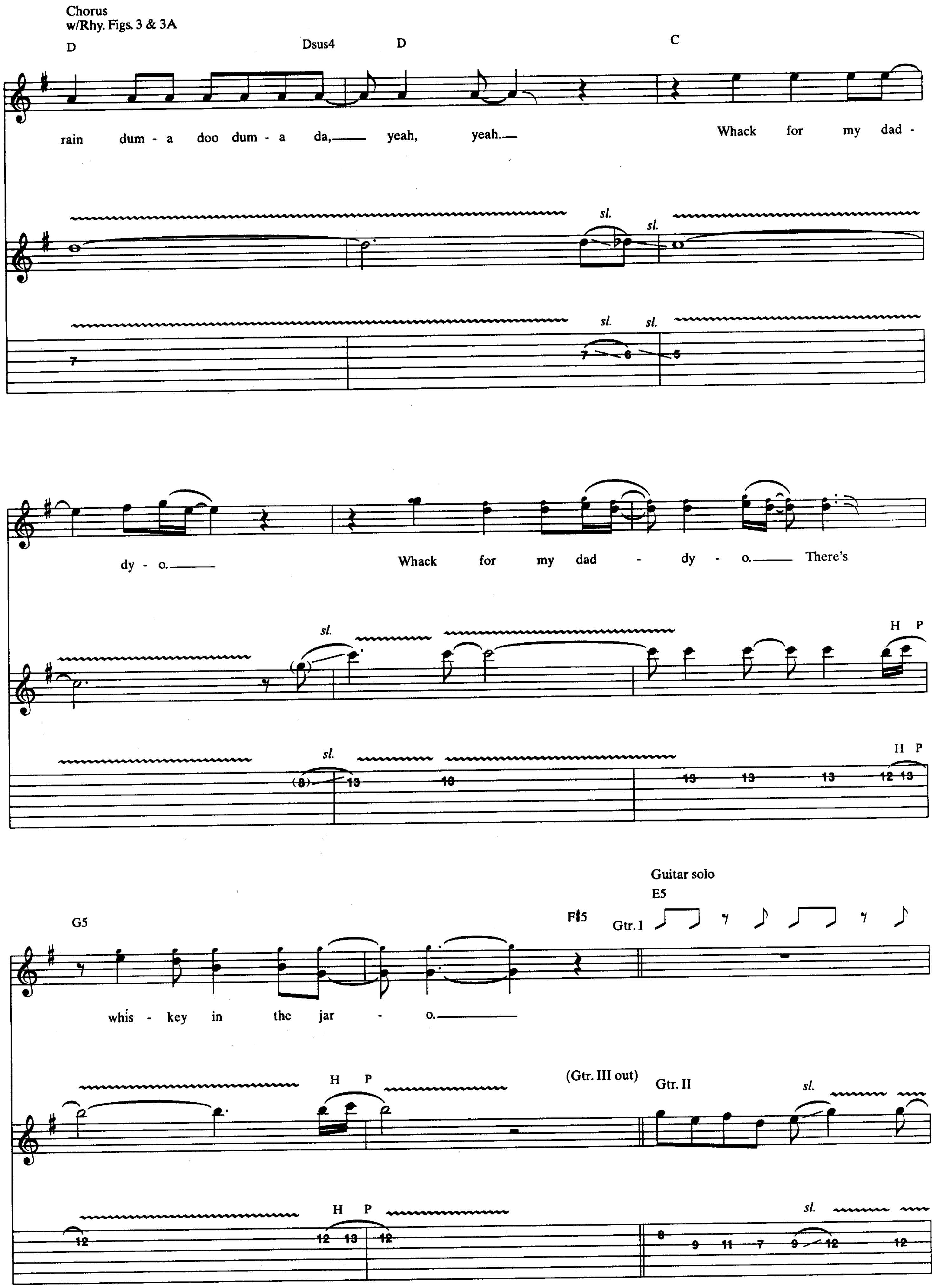

Gtr. I
F♯5
Interlude
w/Rhy. Fig. 1
E5
G5
ya."
Gtr. II
sl.
H H
w/octaver
P.M.
Yeah.
Full
F♯5
E5
H P
1/2
P
I
(octaver off)


2nd Verse
w/Rhy. Fig. 2 (Gtrs. I & II)
G5
E5
took all of his mon - ey, and it was a pret - ty pen -
C5
G5
ny. I took all of his mon - ey, yeah, and I
w/Rhy. Fig. 2 (1st 7 bars only)
brought it home to Mol - ly. She swore - ore that she'd love
E5
C5
me; no, nev - er would she leave me.
G5
But the dev - il take that wom - an, yeah, for you know she tricked me eas -
Chorus
D
Dsus4
D
y. Mush - a rain dum - a doo dum - a da.
Rhy. Fill 1 (Gtr. II)
Rhy. Fig. 3A
sl.
Rhy. Fill 1 (Gtr. I)
Rhy. Fig. 3


C
Whack for my dad - dy - o.
Whack for my dad - dy - o. There's whis - key in the jar - o.
Harm.
Harm.
let ring
G5
F♯5
(end Rhy. Fig. 3A)
sl.
w/octaver
(end Rhy. Fig. 3)

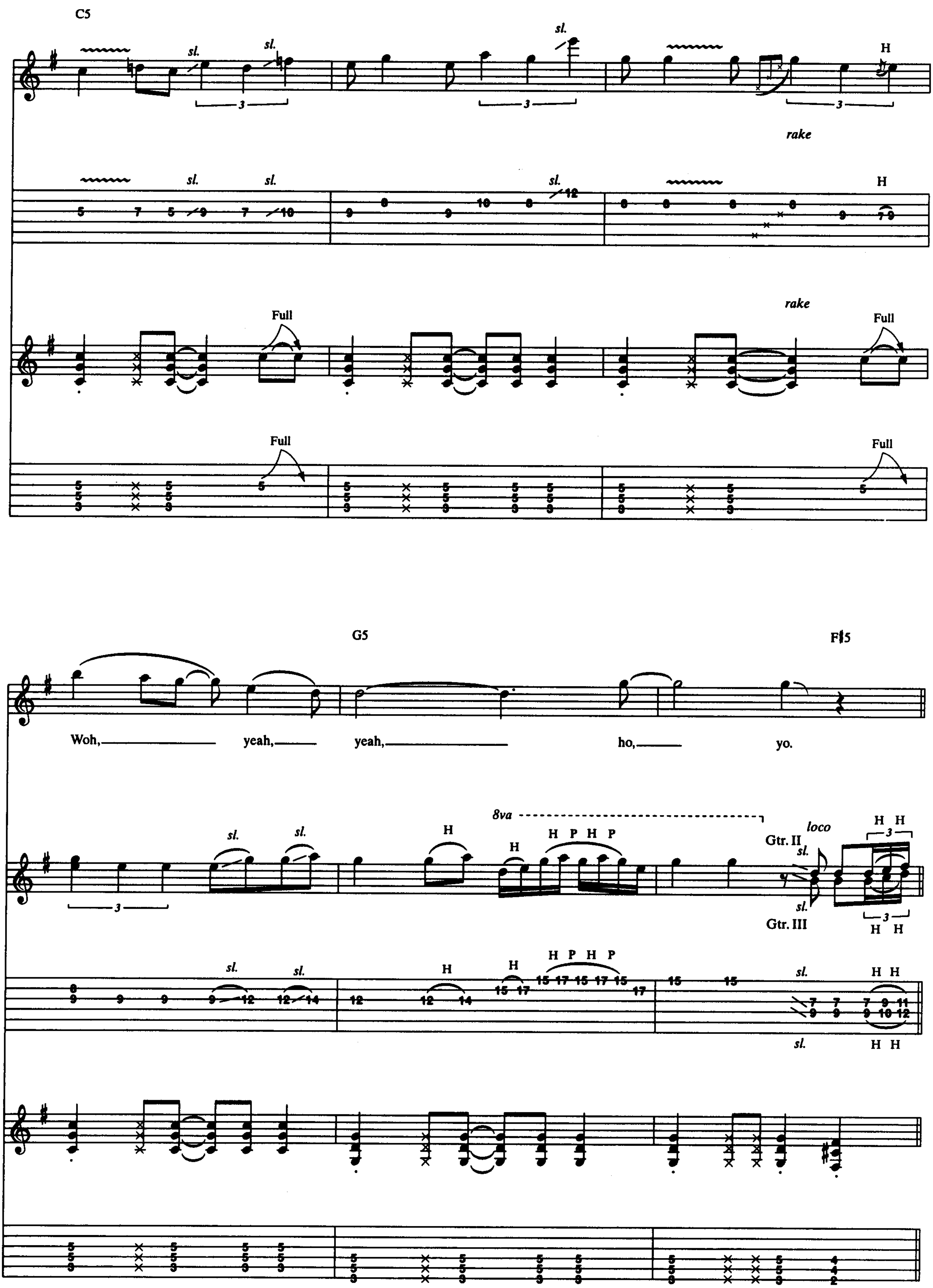

Interlude
w/Rhy. Fig. 1
E5
Gtr. II
G5
F♯5
E5
G5
3rd Verse
w/Rhy. Fig. 2 (Gtrs. I & II)
G5
Be - ing drunk — and wea -
(octaver off)
E5
C5
ry, I went to Mol - ly's cham - ber,
Gtr. III
mf
dist. tone

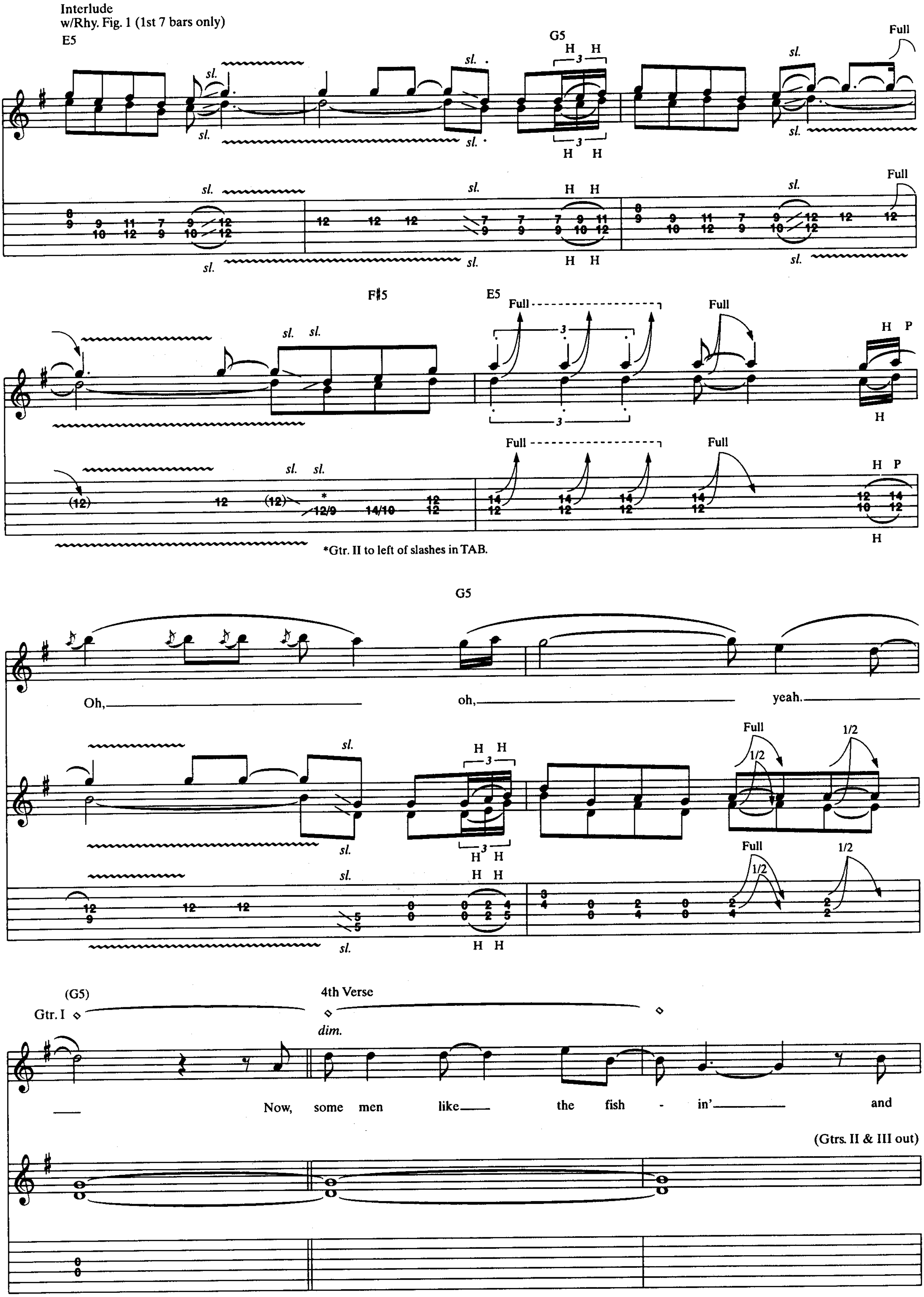

G5
tak - in' Mol - ly with ___ me, but I nev - er knew ___ the dan -
sl.
P
w/Rhy. Fig. 2 (1st 7 bars only)
E5
ger. For a - bout six ___ or may - be sev - en, yeah, in ___
sl.
H
C5
___ walked Cap - tain Far - rell. ___ I jumped up, ___ fired my pis -
G5
w/Rhy. Fills 1 & 1A
tols, and I shot him with ___ both bar - rels, yeah. ___ Mush - a
H P


Chorus
w/Rhy. Figs. 3 & 3A
D
Dsus4
D
C
rain dum - a doo dum - a da, yeah, yeah.
Whack for my dad -
dy - o.
Whack for my dad - dy - o. There's
G5
F♯5
Guitar solo
E5
Gtr. I
whis - key in the jar - o.
(Gtr. III out)
Gtr. II
sl.
H P


G5
F♯5
Yeah - eah, whis - key.
Yo, whis -
sl.
H P
H
E5
C5
key.
H
Full
rake
sl.
C5
P
1/2


w/Rhy. Fig. 2 (Gtr. I)
H P
sl.
E5
H
Full
sl.
C5
sl.
H P
H
sl.
G5
sl.
H
sl.
D5
Gtr. II
Full
Full
Full
P
H
D♭5
Gtr. I
Full


C5
sl.
H
rake
Full
G5
F♯5
Woh,
yeah,
yeah,
ho,
yo.
8va
loco
Gtr. II
Gtr. III
H P H P


Interlude
w/Rhy. Fig. 1 (1st 7 bars only)
E5
G5
F♯5
E5
Full
sl.
H P
*Gtr. II to left of slashes in TAB.
G5
Oh,
oh,
yeah.
1/2
(G5)
Gtr. I
4th Verse
dim.
Now, some men like the fish - in' and
(Gtrs. II & III out)


Em
mf clean tone w/amp. tremolo
some men like the fowl - in'.
C
And some men like to hear,
G
(cont. in notation)
to hear the can - non - ball a - roar - in'. But
me, I like sleep - in',
Em
'spe - ci'lly in my Mol - ly's cham -
*Gtr. II
mf
clean tone
sl.
Gtr. I
let ring
*Octaver off
ber.
C
But here I am in pris - on,
here I
let ring

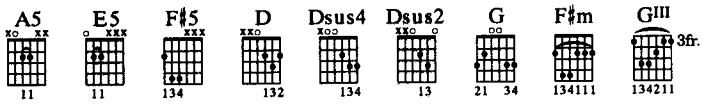

G
am with a ball and chain, yeah. Mush - a
sl.
w/dist.
let ring
(dist. on)
(tremolo off)
Chorus
w/Rhy. Fig. 3
w/Rhy. Fig. 3A (1st 7 bars only)
D
Dsus4
D
C
rain dum - a doo dum a da, yeah, yeah. Whack for my dad - dy - o.
Whack for my dad - dy - o. There's
G5
whis - key in the jar -
Interlude
w/Rhy. Fig. 1
F♯5
E5
G5
o, yeah.
Gtr. II
Gtr. III
*w/octaver
H H
*Gtr. II only

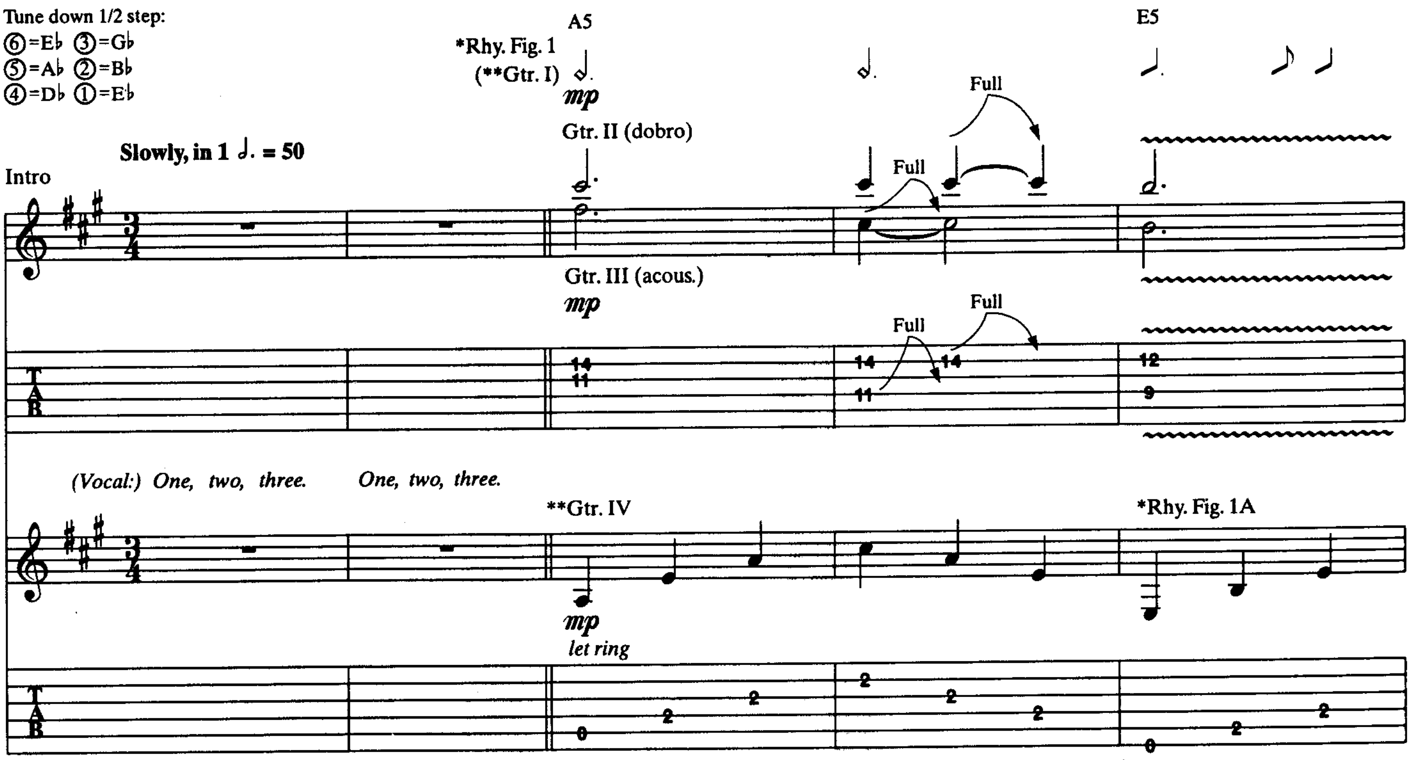

G
am with a ball and chain, yeah. Mush - a
sl.
w/dist.
let ring
(dist. on)
(tremolo off)
Chorus
w/Rhy. Fig. 3
w/Rhy. Fig. 3A (1st 7 bars only)
D Dsus4 D C
rain dum - a doo dum a da, yeah, yeah. Whack for my dad - dy - o.
G5
Whack for my dad - dy - o. There's whis - key in the jar -
Interlude
w/Rhy. Fig. 1
F♯5 E5 G5
o, yeah.
Gtr. II
Gtr. III
*w/octaver
*Gtr. II only
H H


F♯5
E5
Whis - key in the jar - o,
Full
Full
sl.
H H
G5
yeah.
Mush - a
1/2
P
P.M.
(Gtr. III out)
G5
1.2.3.
4.
rain dum - a doo dum - a da.
Mush - a
Hey.
H P P
H H
H P H
rit.

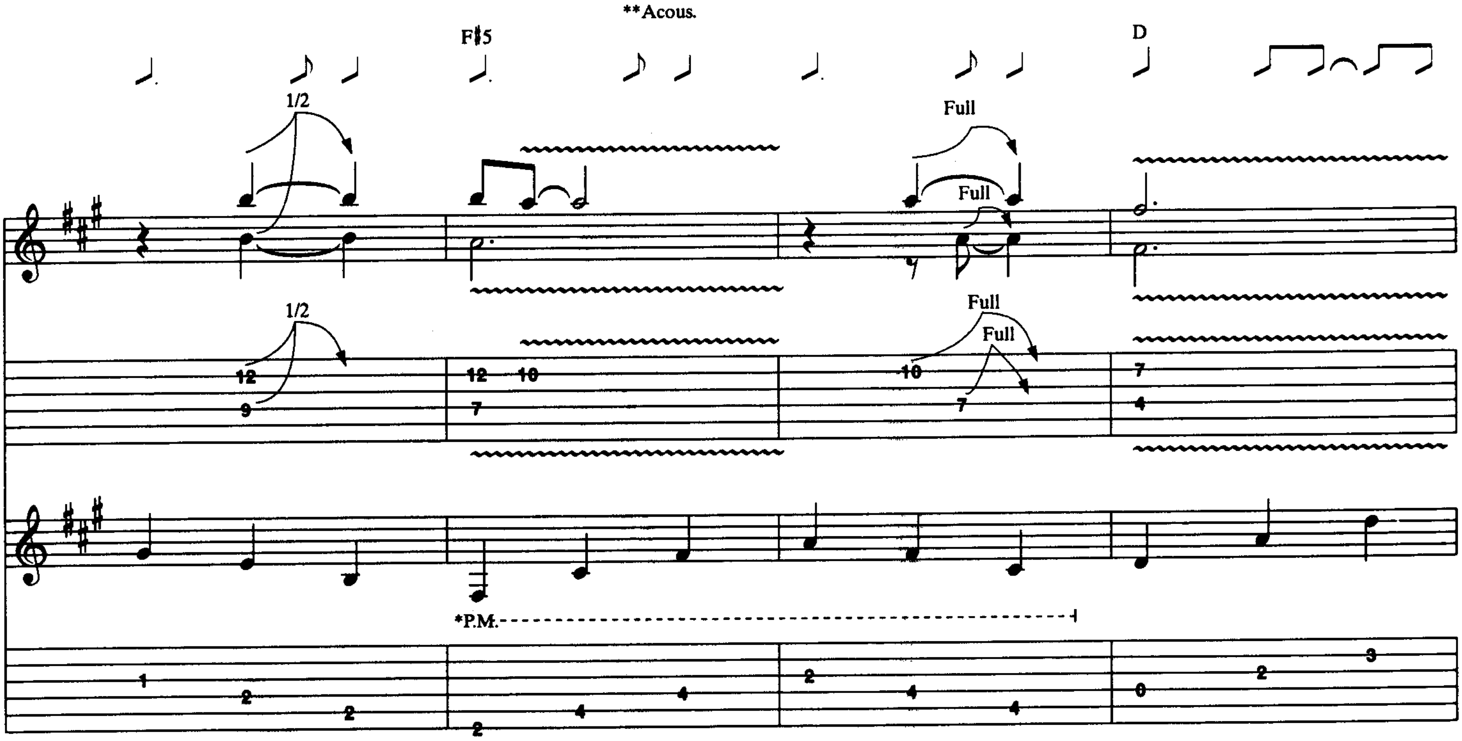
Tuesday's Gone

Words and Music by
Allen Collins and Ronnie Van Zant

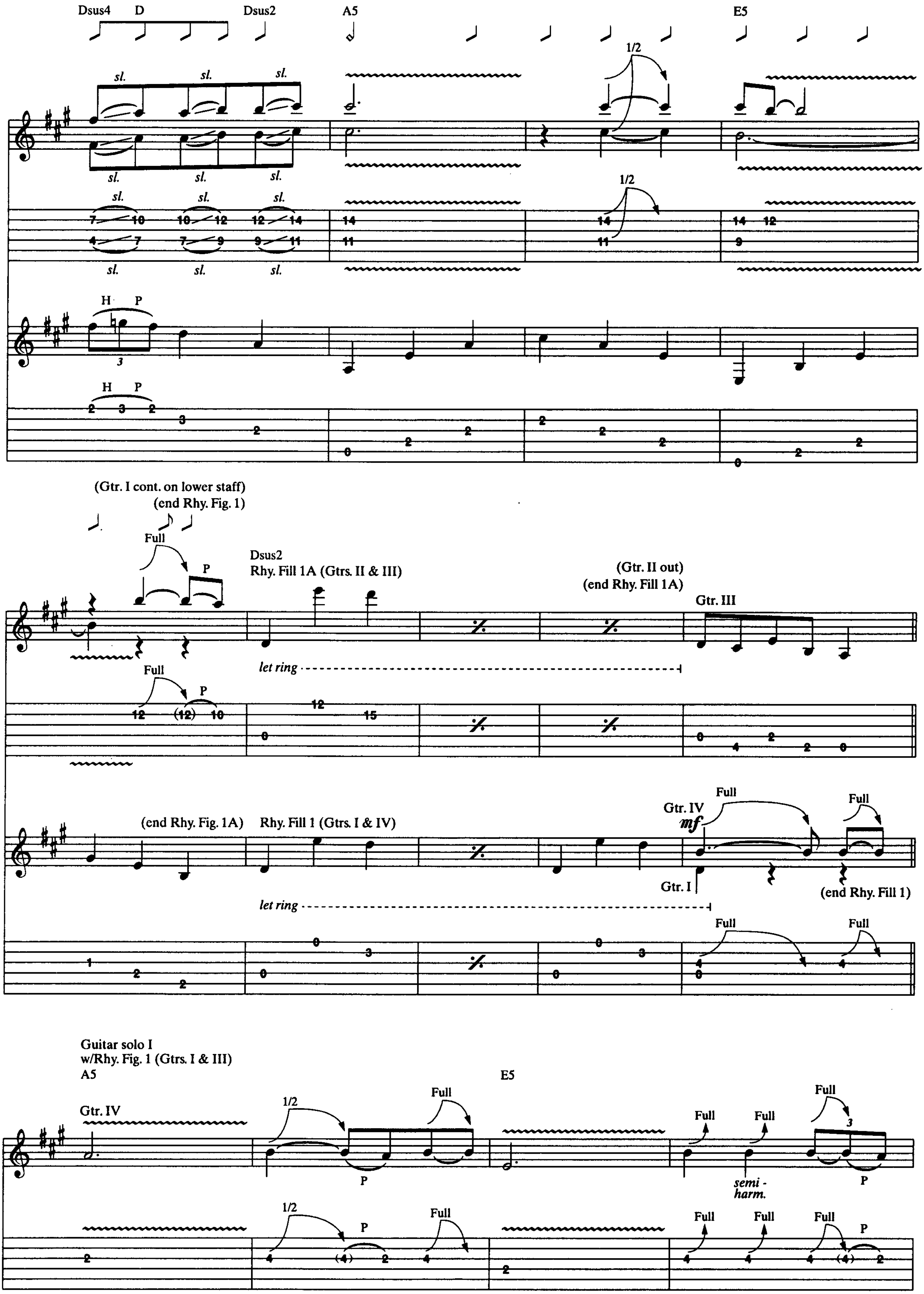




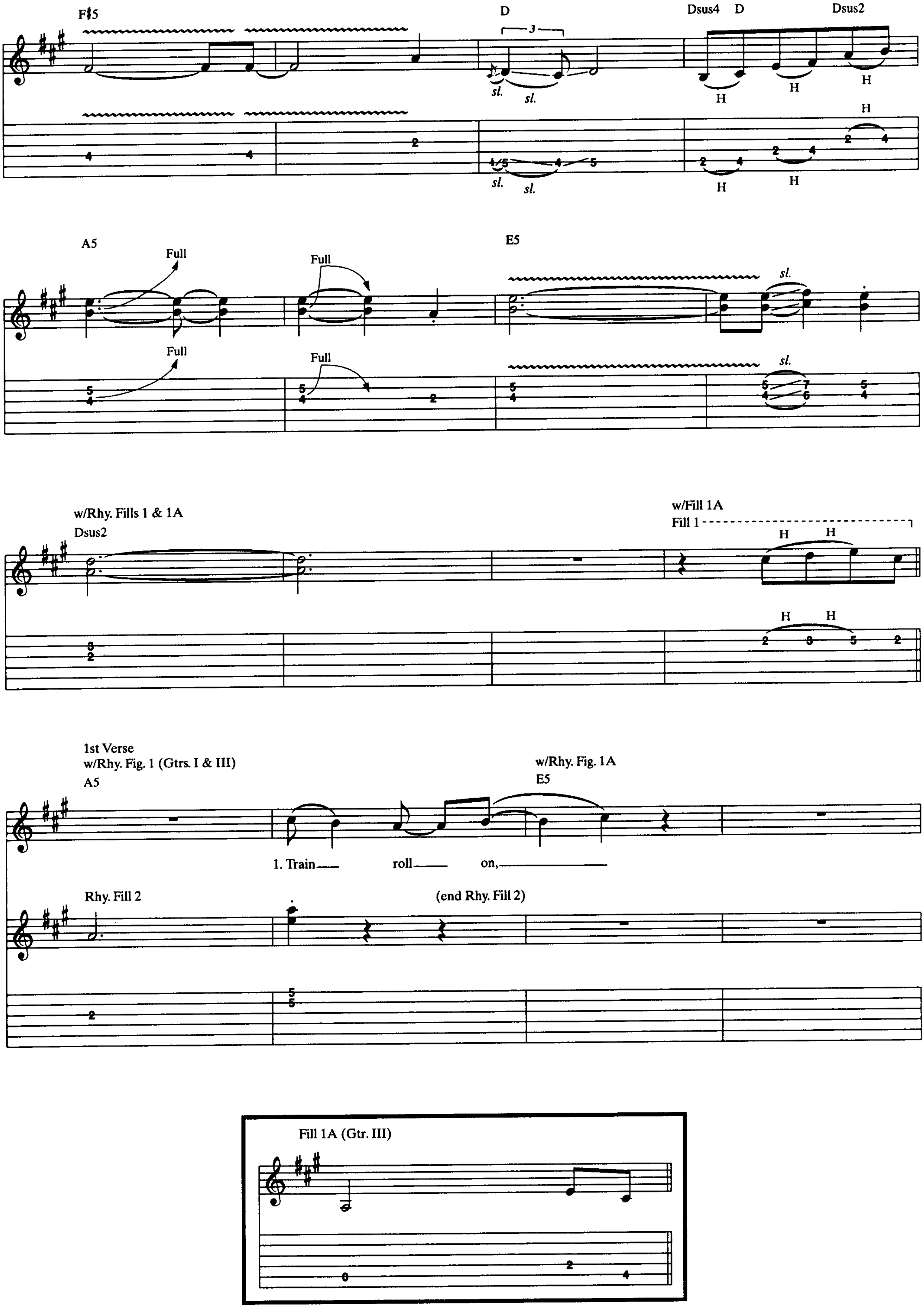
*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).
**Acous.



*Omit P.M. when rhy. fig. is recalled (throughout).

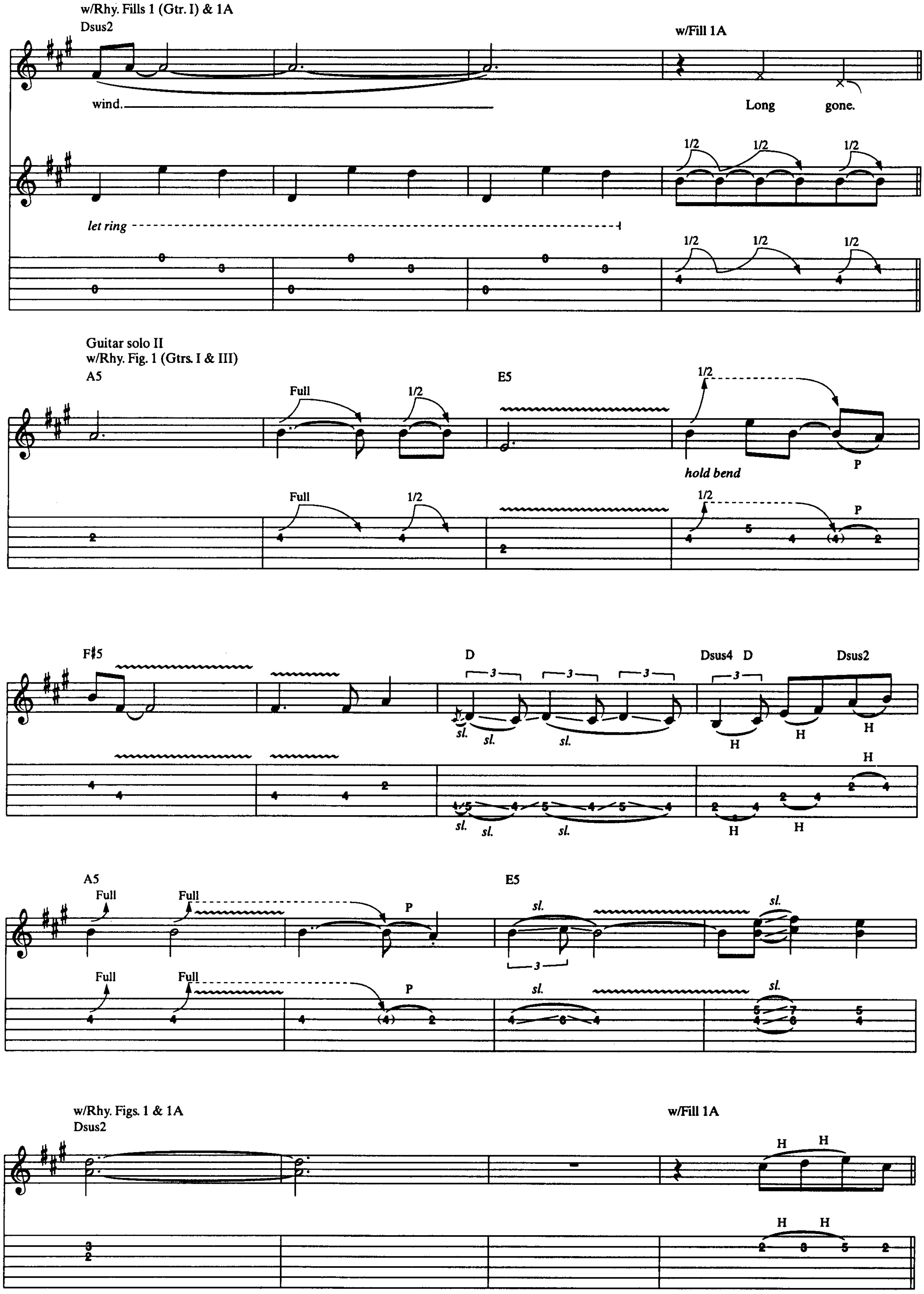


Dsus4
D
Dsus2
A5
E5
sl.
1/2
H
P
(Gtr. I cont. on lower staff)
(end Rhy. Fig. 1)
Full
Dsus2
Rhy. Fill 1A (Gtrs. II & III)
(Gtr. II out)
(end Rhy. Fill 1A)
Gtr. III
let ring
(end Rhy. Fig. 1A)
Rhy. Fill 1 (Gtrs. I & IV)
Gtr. IV
mf
Gtr. I
(end Rhy. Fill 1)
Guitar solo I
w/Rhy. Fig. 1 (Gtrs. I & III)
A5
E5
Gtr. IV
semi-harm.


F♯5
D
Dsus4 D
Dsus2
sl.
H
A5
Full
E5
w/Rhy. Fills 1 & 1A
Dsus2
w/Fill 1A
Fill 1
1st Verse
w/Rhy. Fig. 1 (Gtrs. I & III)
A5
w/Rhy. Fig. 1A
E5
1. Train roll on,
Rhy. Fill 2
(end Rhy. Fill 2)
Fill 1A (Gtr. III)

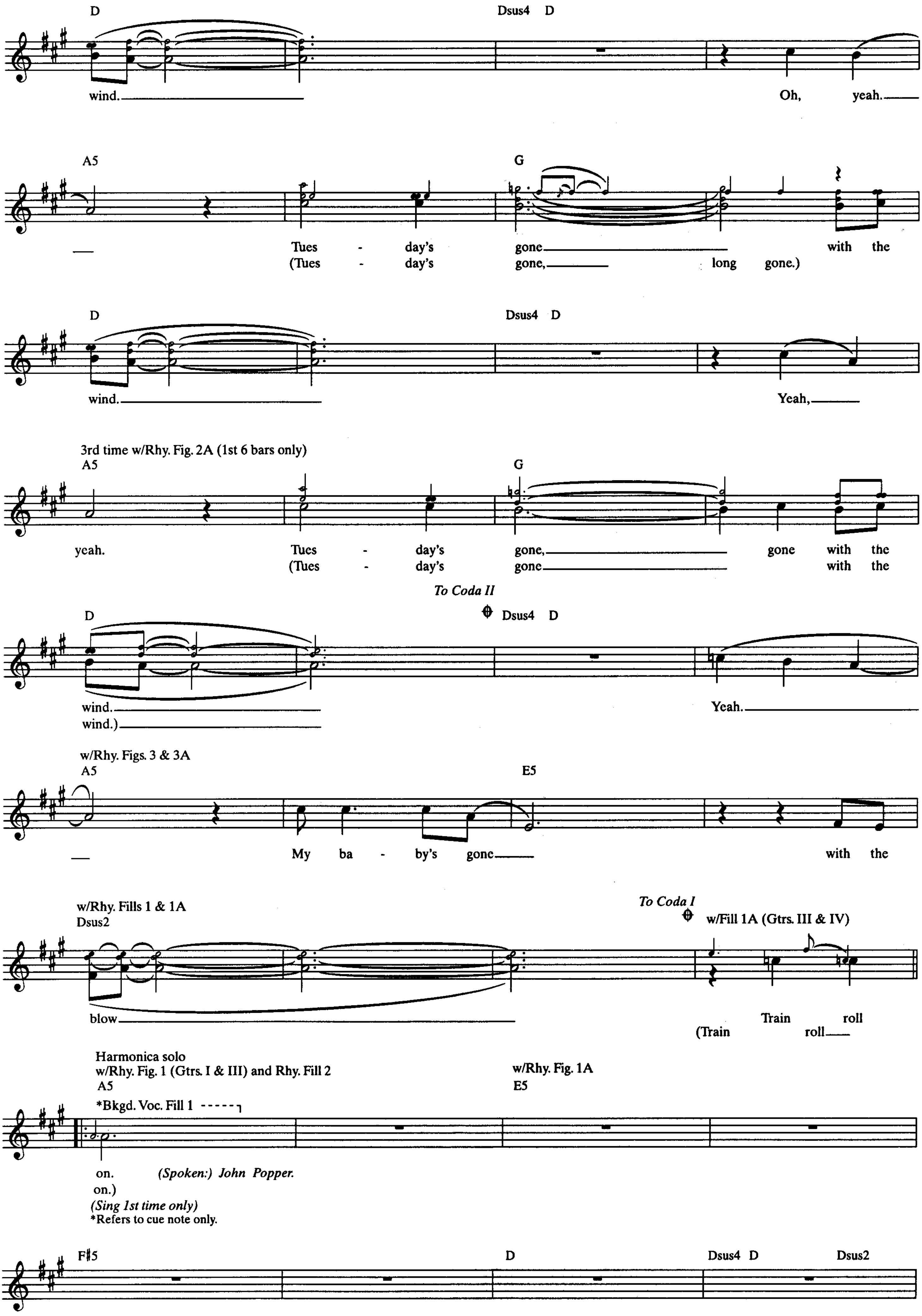

F♯5
D
Dsus2 D Dsus2
on down the line. Won't you
A5
E5
please take me far, far a - way?
w/Rhy. Fills 1 & 1A
Dsus2
w/Fills 1 & 1A
Yeah.
w/Rhy. Fig. 1 and Rhy. Fill 2
A5
w/Rhy. Fig. 1A
E5
Now I feel the wind blow
F♯5
D
Dsus4 D Dsus2
out - side my door. Lord, I'm,
A5
E5
I'm leav - in' my won - an at
w/Rhy. Fills 1 (Gtr. I) & 1A
Dsus2
w/Fill 1A
w/Bkgd. voc. ad lib.
home. Oh, yeah.
Rhy. Fill 1B (Gtr. IV)
(end Rhy. Fill 1B)
let ring

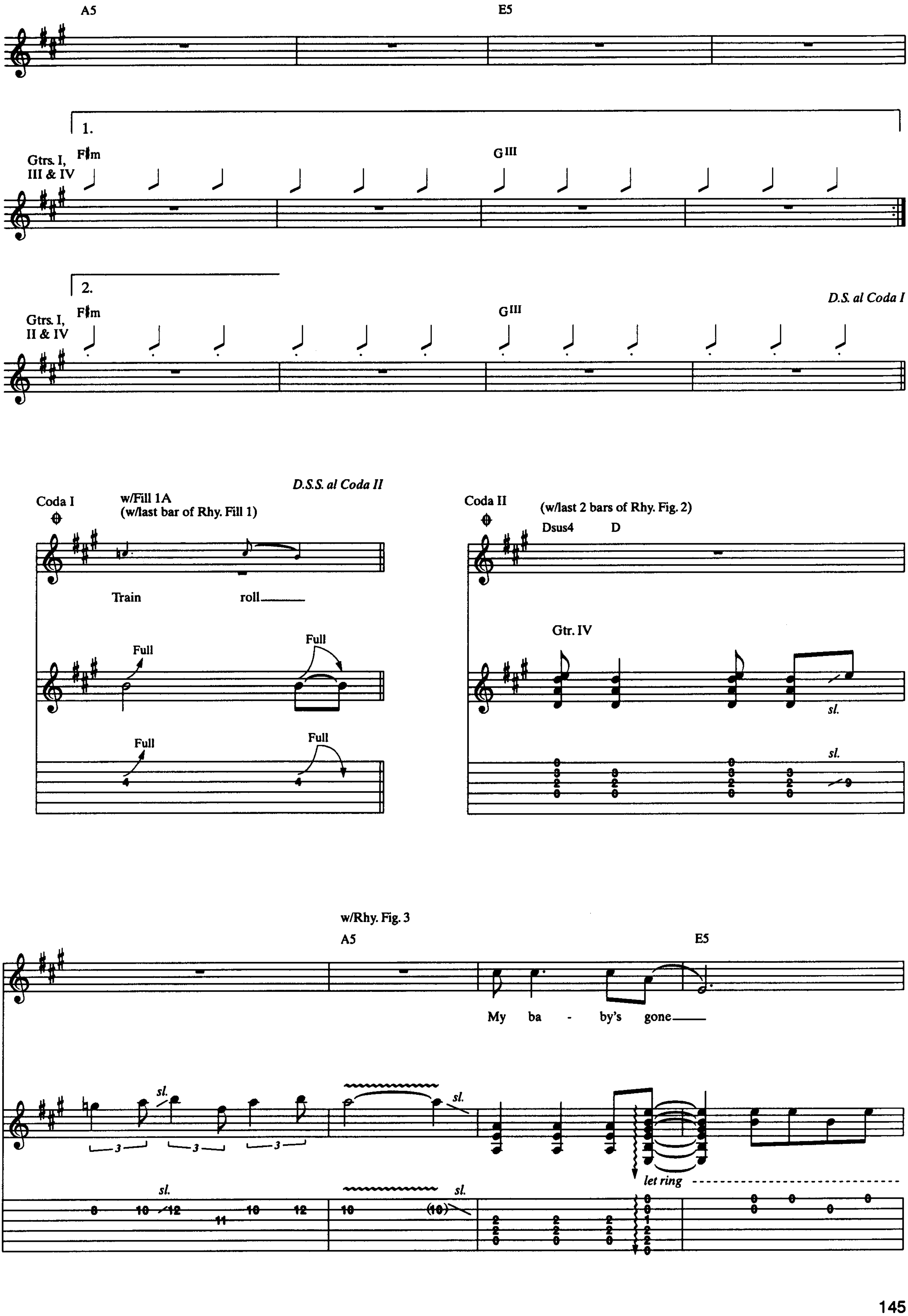

Rhy. Fig. 2 (Gtrs. I & III)
Chorus
A5
G
Tues - day's gone with the
Rhy. Fig. 2A
D
Dsus4 D
wind.
Yeah.
(end Rhy. Fig. 2)
(end Rhy. Fig. 2A)
sl.
let ring
Rhy. Fig. 3
A5
E5
(end Rhy. Fig. 3)
My ba - by's gone, gone with the
Rhy. Fig. 3A
(end Rhy. Fig. 3A)
let ring

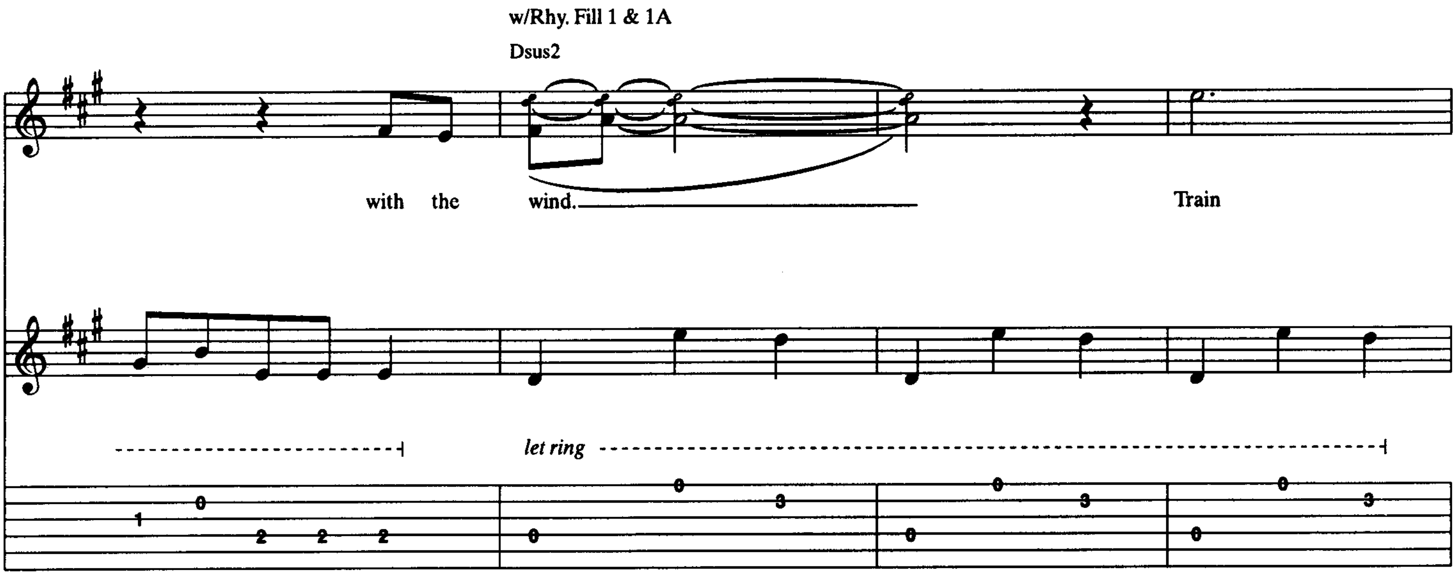

w/Rhy. Fills 1 (Gtr. I) & 1A
Dsus2
w/Fill 1A
wind.
Long gone.
let ring
Guitar solo II
w/Rhy. Fig. 1 (Gtrs. I & III)
A5
E5
F♯5
D
Dsus4 D
Dsus2
hold bend
Full
1/2
sl.
H
P
w/Rhy. Figs. 1 & 1A
Dsus2
w/Fill 1A

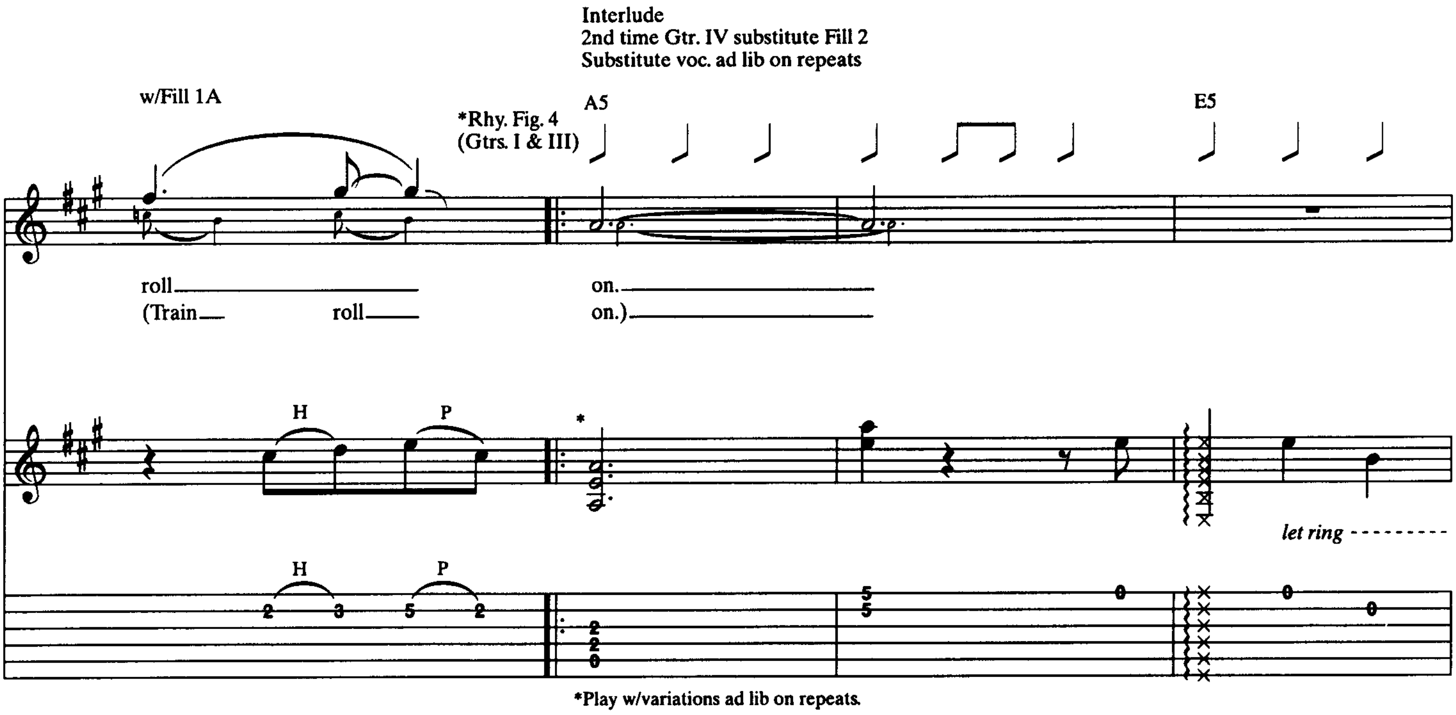


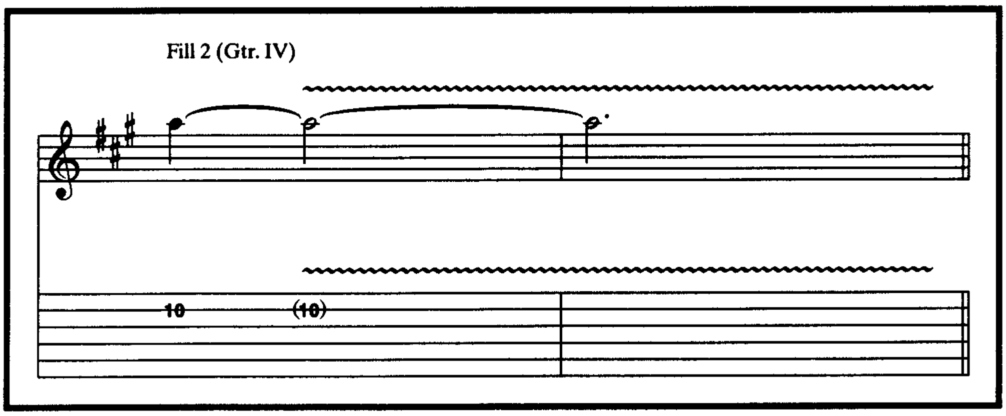
*2nd time, lead & bkgd. vocals tacet during this bar. 2nd & 3rd times, Chorus is sung w/slight variations ad lib.


D
Dsus4 D
wind.
Oh, yeah.
A5
G
Tues - day's gone with the
(Tues - day's gone, long gone.)
D
Dsus4 D
wind.
Yeah,
3rd time w/Rhy. Fig. 2A (1st 6 bars only)
A5
G
yeah. Tues - day's gone, gone with the
(Tues - day's gone with the
To Coda II
D
Dsus4 D
wind.
wind.)
Yeah.
w/Rhy. Figs. 3 & 3A
A5
E5
My ba - by's gone with the
w/Rhy. Fills 1 & 1A
Dsus2
To Coda I
w/Fill 1A (Gtrs. III & IV)
blow
Train roll
(Train roll
Harmonica solo
w/Rhy. Fig. 1 (Gtrs. I & III) and Rhy. Fill 2
A5
*Bkgd. Voc. Fill 1
w/Rhy. Fig. 1A
E5
on. (Spoken:) John Popper.
on.)
(Sing 1st time only)
*Refers to cue note only.
F♯5
D
Dsus4 D
Dsus2

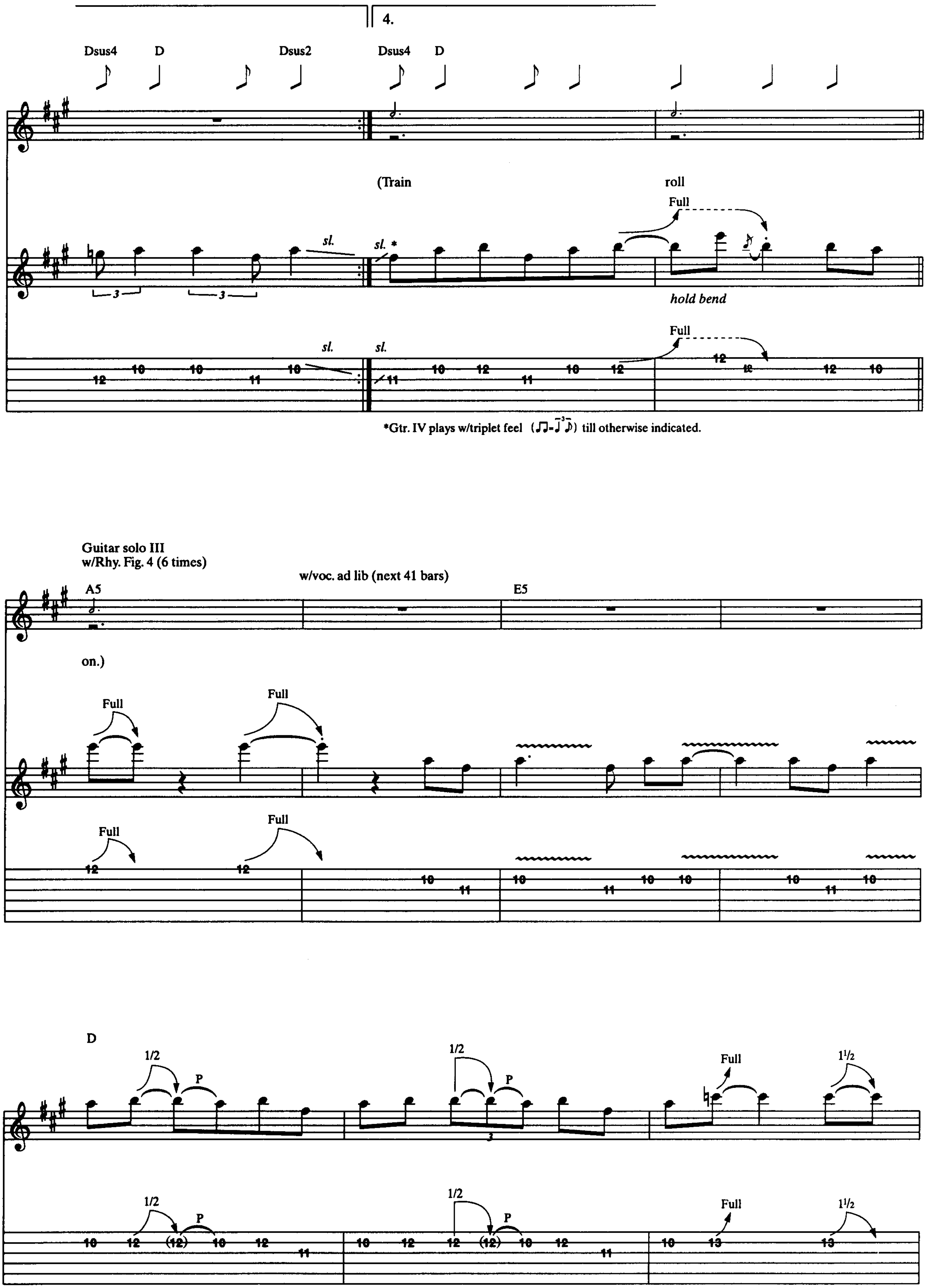

A5
E5
1.
Gtrs. I, III & IV
F♯m
G III
2.
Gtrs. I, II & IV
F♯m
G III
D.S. al Coda I
Coda I
w/Fill 1A
(w/last bar of Rhy. Fill 1)
D.S.S. al Coda II
Train roll
Full
Full
Full
Full
Coda II
(w/last 2 bars of Rhy. Fig. 2)
Dsus4
D
Gtr. IV
sl.
sl.
w/Rhy. Fig. 3
A5
E5
My ba - by's gone
sl.
sl.
let ring


w/Rhy. Fill 1 & 1A
Dsus2
with the wind.
Train
let ring


Interlude
2nd time Gtr. IV substitute Fill 2
Substitute voc. ad lib on repeats
w/Fill 1A
*Rhy. Fig. 4
(Gtrs. I & III)
A5
E5
roll
(Train roll
on.
on.)
H
P
let ring
*Play w/variations ad lib on repeats.


Fill 2 (Gtr. IV)


2nd time Gtr. III substitute Fill 3
3rd time Gtr. IV substitute Fill 4
1.
D
Train roll on.
let ring
sl.
(end Rhy. Fig. 4)
2.
3.
Right on...
Train roll on...
Full
hold bend
P
Fill 3 (Gtr. III)
H
Fill 4 (Gtr. III)

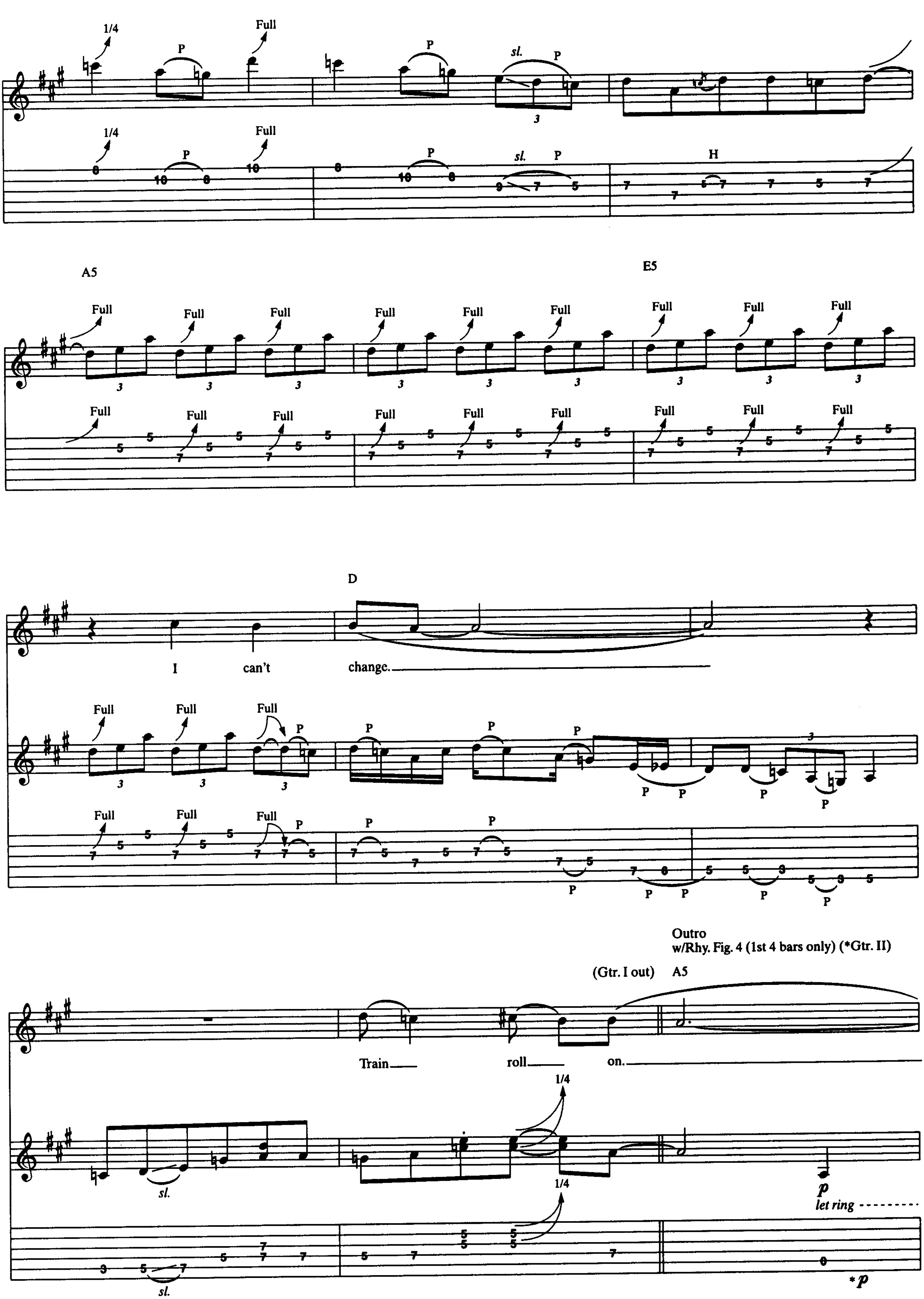


4.
Dsus4 D Dsus2 Dsus4 D
(Train
roll
Full
sl.
sl. *
hold bend
*Gtr. IV plays w/triplet feel till otherwise indicated.
Guitar solo III
w/Rhy. Fig. 4 (6 times)
w/voc. ad lib (next 41 bars)
A5
E5
on.)
Full
D
1/2
P
Full
1 1/2



*Bend both stgs. w/ring finger.


Full
A5
sl. sl.
E5
Full
1/2
let ring
hold bend
D
P
1/4


A5
E5
D
I can't change.
Outro
w/Rhy. Fig. 4 (1st 4 bars only) (*Gtr. II)
(Gtr. I out)
A5
Train roll on.
let ring
sl.
Full
1/4
H
P


w/Rhy. Fill 1 (1st bar only) (4 times)
(Gtrs. II & IV)
Esus4
E
D
Ride on, train.
Gtr. III
mp
H P
Lord, I can't
sl.
w/Rhy. Fig. 4 (1st 4 bars only) (Gtr. II)
A5
E5
change,
no.
Full
(Gtr. IV out)
Gtr. III
(Gtr. III out)
Gtr. IV
Gtr. IV
mp
sl.
grad. bend
Dsus2
Dsus4
D
Dsus2
I can't change.
Gtr. II
let ring
grad. rit.

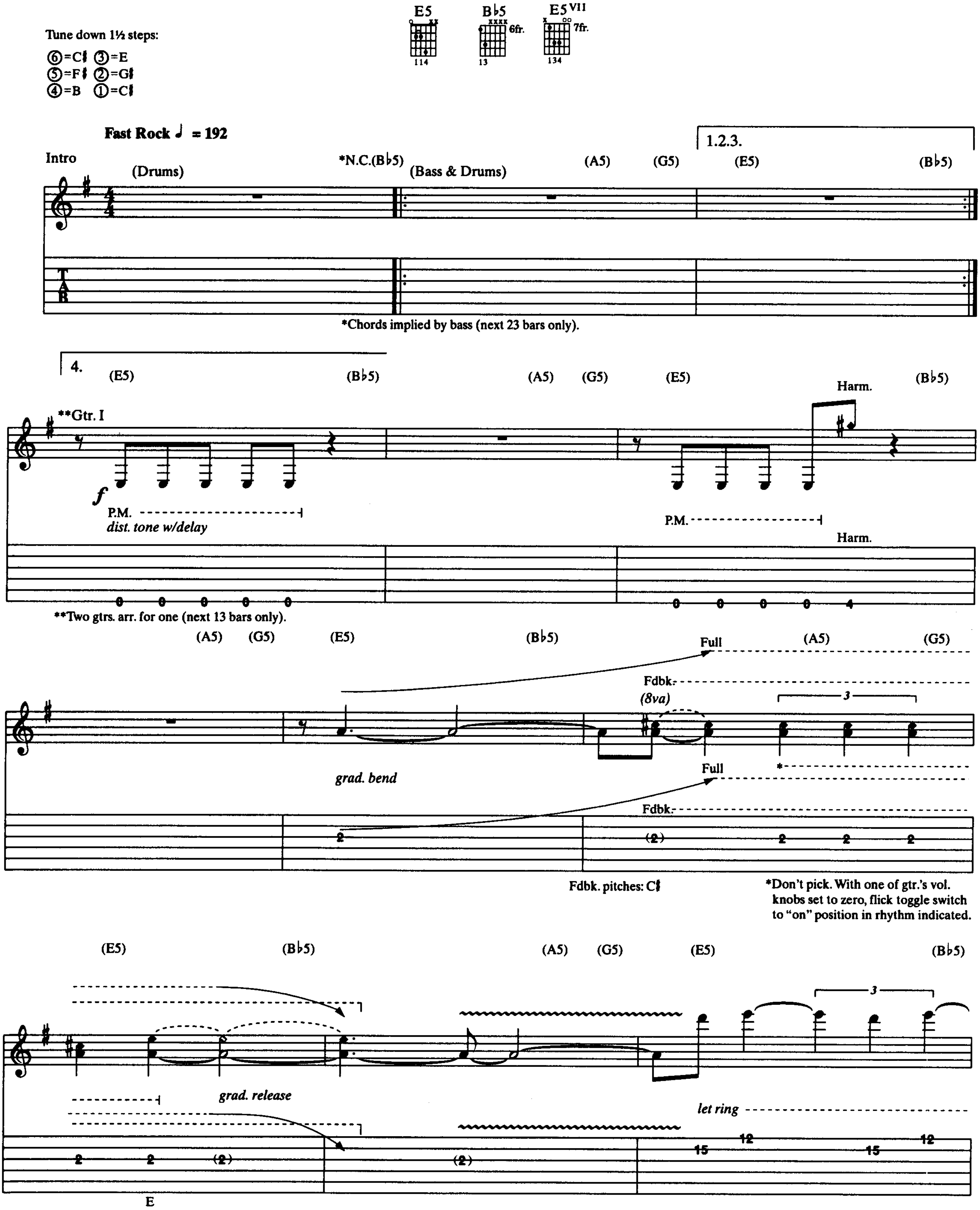


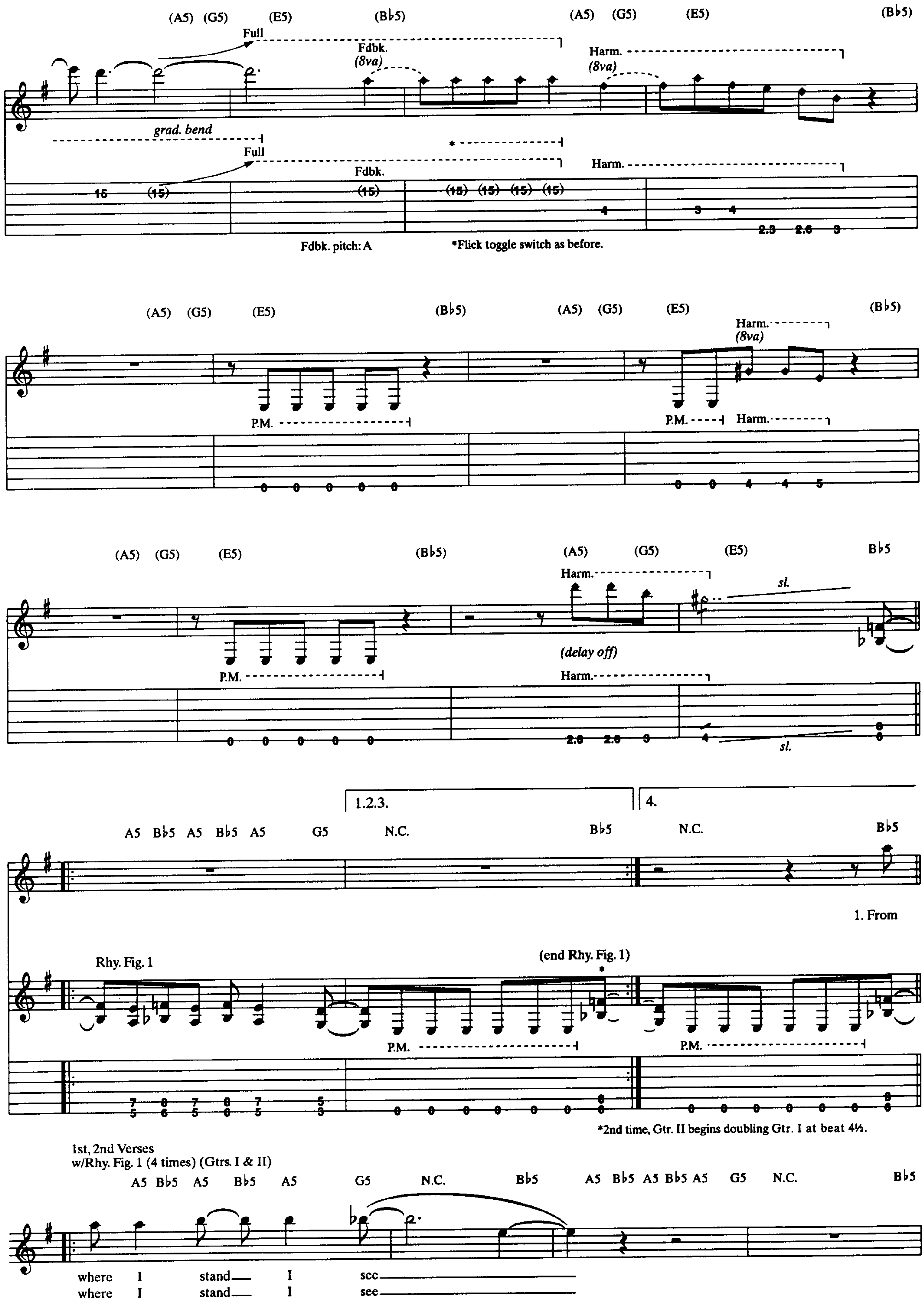
Additional Lyrics

3. Train roll on, many miles from my home.
See, I'm ridin' my blues, babe, blues away. Yeah.
Well, Tuesday, you see, oh, she had to be free.
But somehow I've got to, to carry on.
My baby's gone. *(To Chorus)*

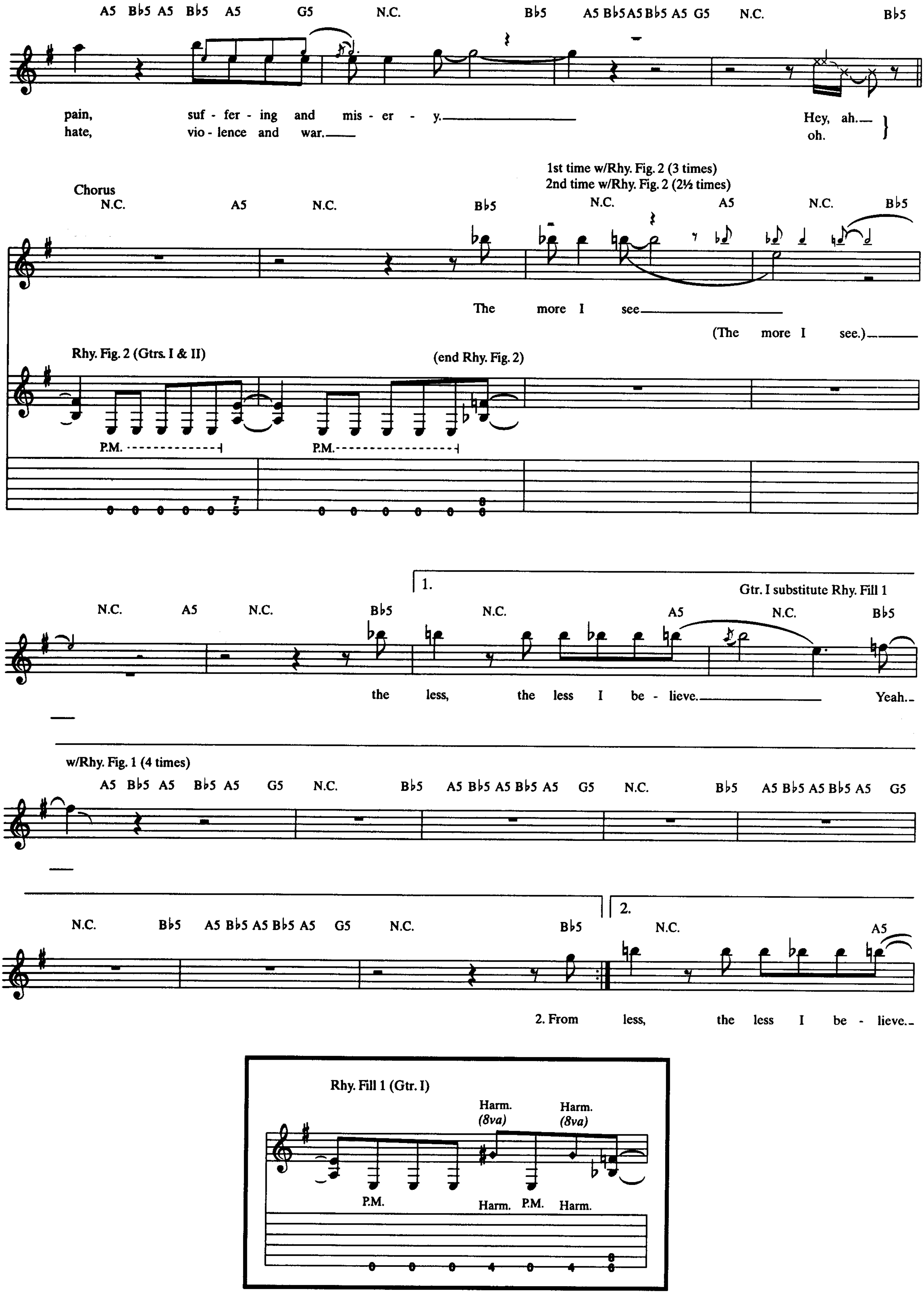
The More I See

Words and Music by
Kelvin Morris, Roy Wainwright,
Garry Moloney and Peter Purtill





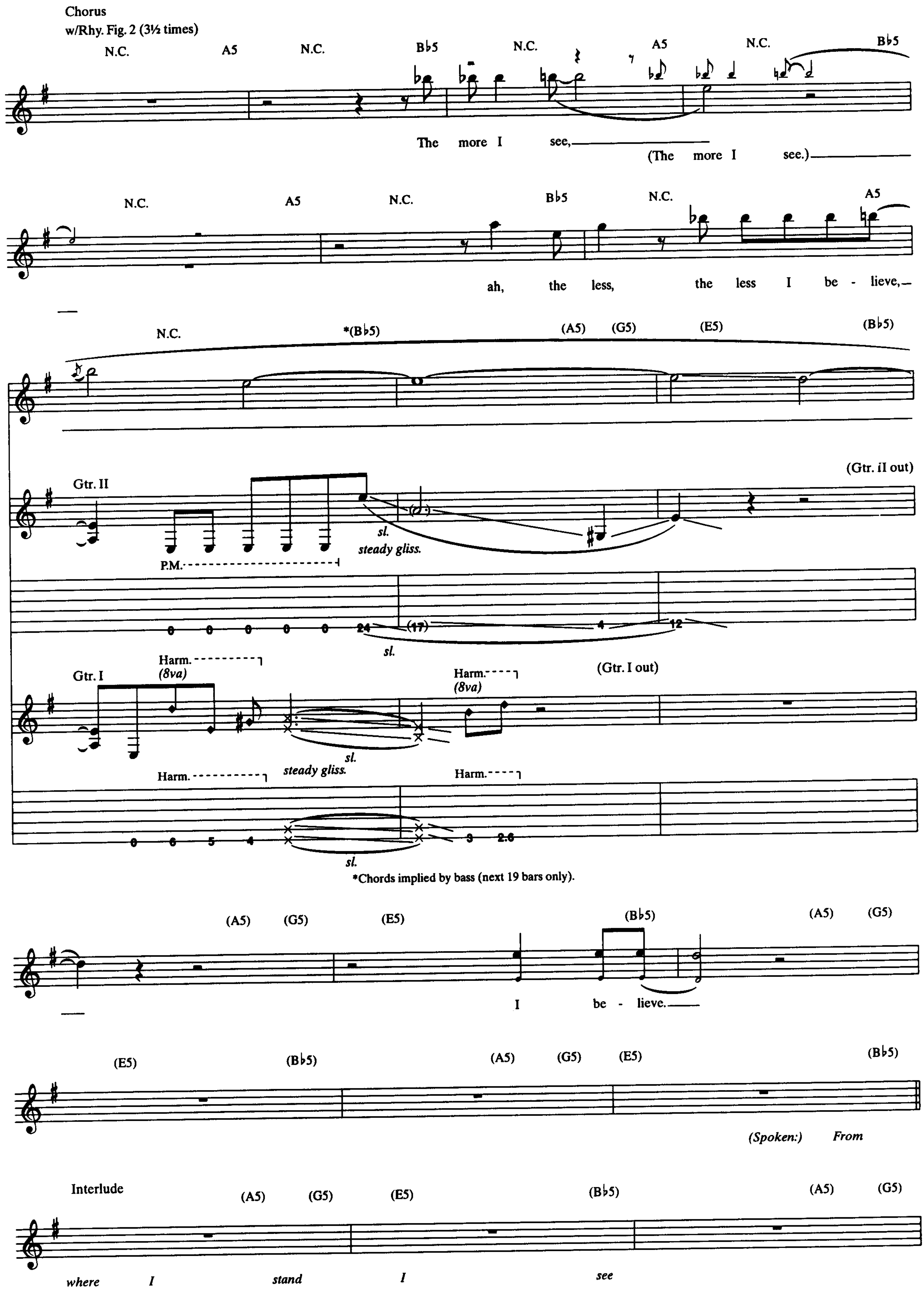
(A5) (G5) (E5) (B♭5) (A5) (G5) (E5) (B♭5)
Full
Fdbk.
(8va)
Harm.
(8va)
grad. bend
Fdbk. pitch: A
*Flick toggle switch as before.
P.M.
(delay off)
sl.
1.2.3.
4.
A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 N.C. B♭5
1. From
Rhy. Fig. 1
(end Rhy. Fig. 1)
*2nd time, Gtr. II begins doubling Gtr. I at beat 4½.
1st, 2nd Verses
w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)
where I stand I see
where I stand I see

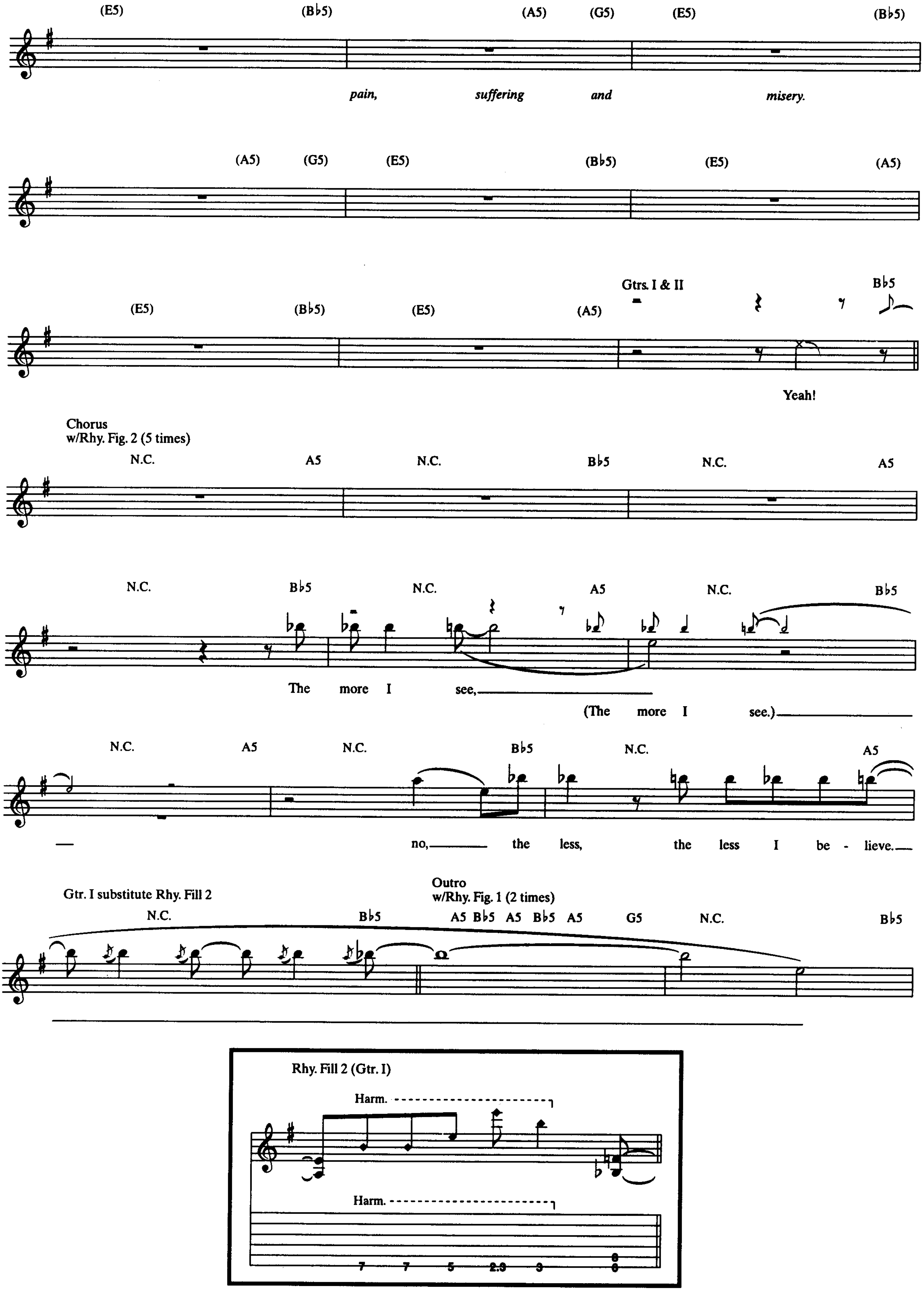

A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5
pain, suf - fer - ing and mis - er - y.
hate, vio - lence and war.
Hey, ah.
oh.
Chorus
N.C. A5 N.C. B♭5 N.C. A5 N.C. B♭5
1st time w/Rhy. Fig. 2 (3 times)
2nd time w/Rhy. Fig. 2 (2½ times)
The more I see
(The more I see.)
Rhy. Fig. 2 (Gtrs. I & II)
(end Rhy. Fig. 2)
P.M.
N.C. A5 N.C. B♭5 N.C. A5 N.C. B♭5
1.
Gtr. I substitute Rhy. Fill 1
the less, the less I be - lieve.
Yeah.
w/Rhy. Fig. 1 (4 times)
A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5
N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5
2.
N.C. A5
2. From less, the less I be - lieve.
Rhy. Fill 1 (Gtr. I)
Harm. (8va)
Harm. (8va)
P.M.
Harm.
P.M.
Harm.

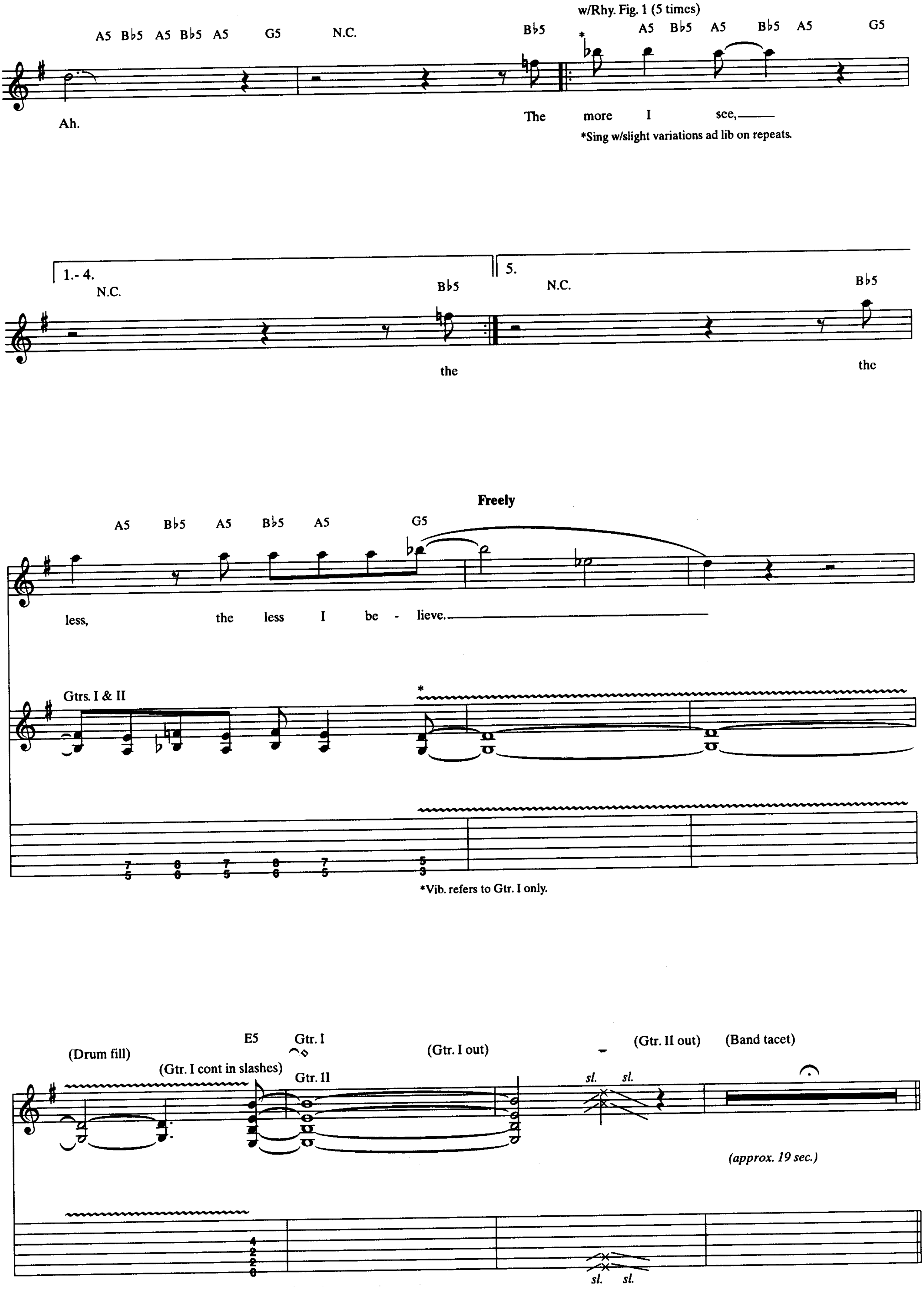

Interlude
N.C.
B♭5
Yeah,
ah.
Gtr. II
P.M.
sl.
Gtr. I
Rhy. Fig. 3
E5
Full
hold bends
w/Rhy. Fig. 3 (2½ times)
(end Rhy. Fig. 3)

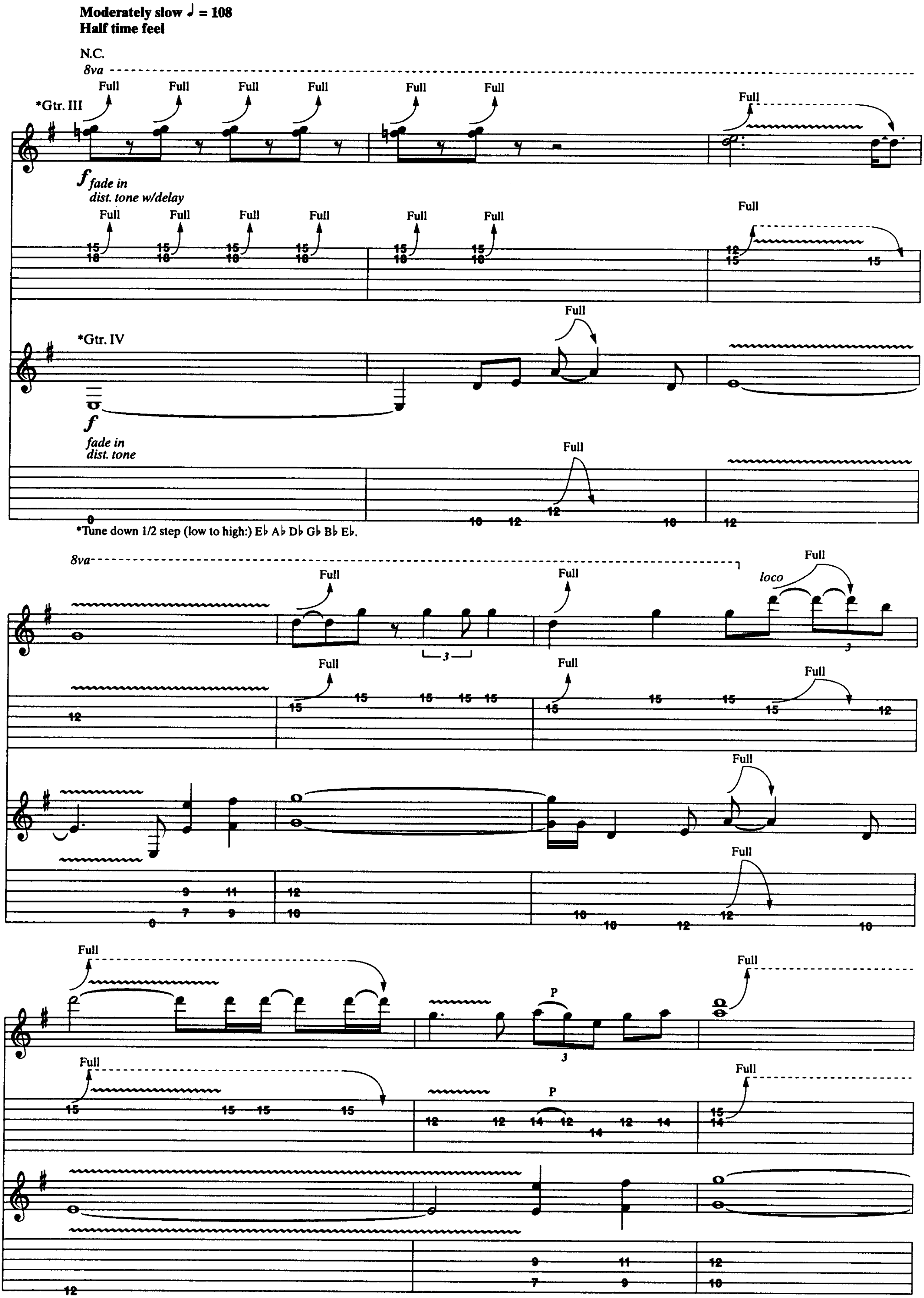


E5
8va
Full
sl.
grad. bend
Full
sl.
B♭5
loco
P.M.
E5
grad. bend
Full
Full
sl.
B♭5
P.M.
E5
Gtr. I
(cont. in notation)
B♭5
sl.
trem. pick
Play 4 times
A5
B♭5
A5
B♭5
A5
G5
N.C.
B♭5
Gtrs. I & II
P.M.


Chorus
w/Rhy. Fig. 2 (3½ times)
N.C.
A5
Bb5
The more I see,
(The more I see.)
ah, the less, the less I believe,
*(Bb5)
(A5)
(G5)
(E5)
Gtr. II
P.M.
sl.
steady gliss.
(Gtr. II out)
Gtr. I
Harm.
(8va)
(Gtr. I out)
*Chords implied by bass (next 19 bars only).
I believe.
(Spoken:) From
Interlude
where I stand I see

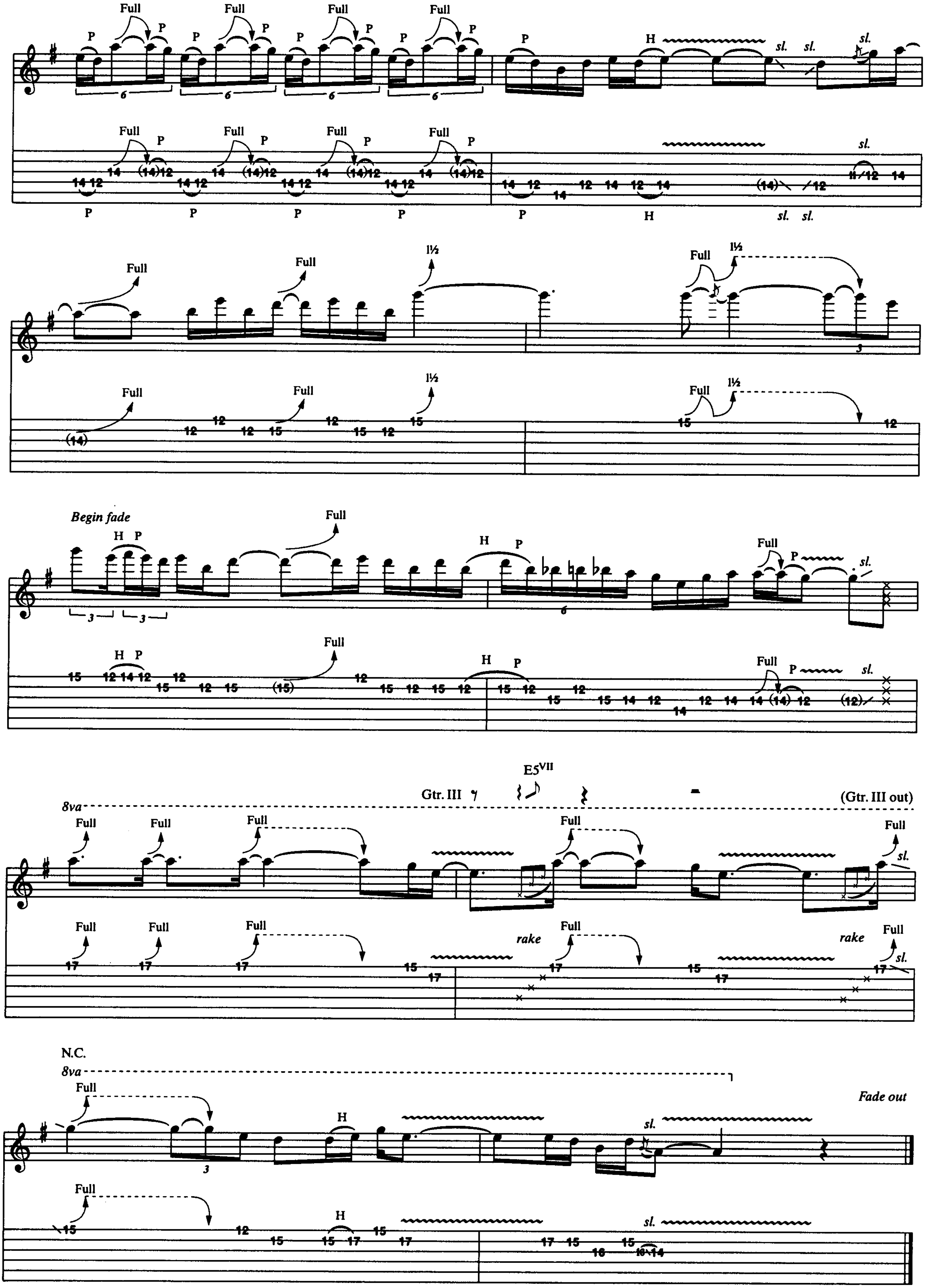

(E5) (B♭5) (A5) (G5) (E5) (B♭5)
pain, suffering and misery.
(A5) (G5) (E5) (B♭5) (E5) (A5)
(E5) (B♭5) (E5) (A5)
Gtrs. I & II
B♭5
Yeah!
Chorus
w/Rhy. Fig. 2 (5 times)
N.C. A5 N.C. B♭5 N.C. A5
N.C. B♭5 N.C. A5 N.C. B♭5
The more I see,
(The more I see.)
N.C. A5 N.C. B♭5 N.C. A5
no, the less, the less I be - lieve.
Gtr. I substitute Rhy. Fill 2
Outro
w/Rhy. Fig. 1 (2 times)
N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5
Rhy. Fill 2 (Gtr. I)
Harm.
Harm.
7 7 5 2.3 3 6 6


w/Rhy. Fig. 1 (5 times)
A5 Bb5 A5 Bb5 A5 G5 N.C. Bb5 A5 Bb5 A5 Bb5 A5 G5
Ah. The more I see,
*Sing w/slight variations ad lib on repeats.
1.- 4.
N.C. Bb5
the
5.
N.C. Bb5
the
Freely
A5 Bb5 A5 Bb5 A5 G5
less, the less I be - lieve.
Gtrs. I & II
*Vib. refers to Gtr. I only.
(Drum fill)
E5
(Gtr. I cont in slashes)
Gtr. I
Gtr. II
(Gtr. I out)
(Gtr. II out)
(Band tacet)
sl. sl.
(approx. 19 sec.)


Moderately slow ♩ = 108
Half time feel
N.C.
8va
*Gtr. III
Full
f fade in
dist. tone w/delay
*Gtr. IV
f
fade in
dist. tone
*Tune down 1/2 step (low to high:) E♭ A♭ D♭ G♭ B♭ E♭.
loco
P

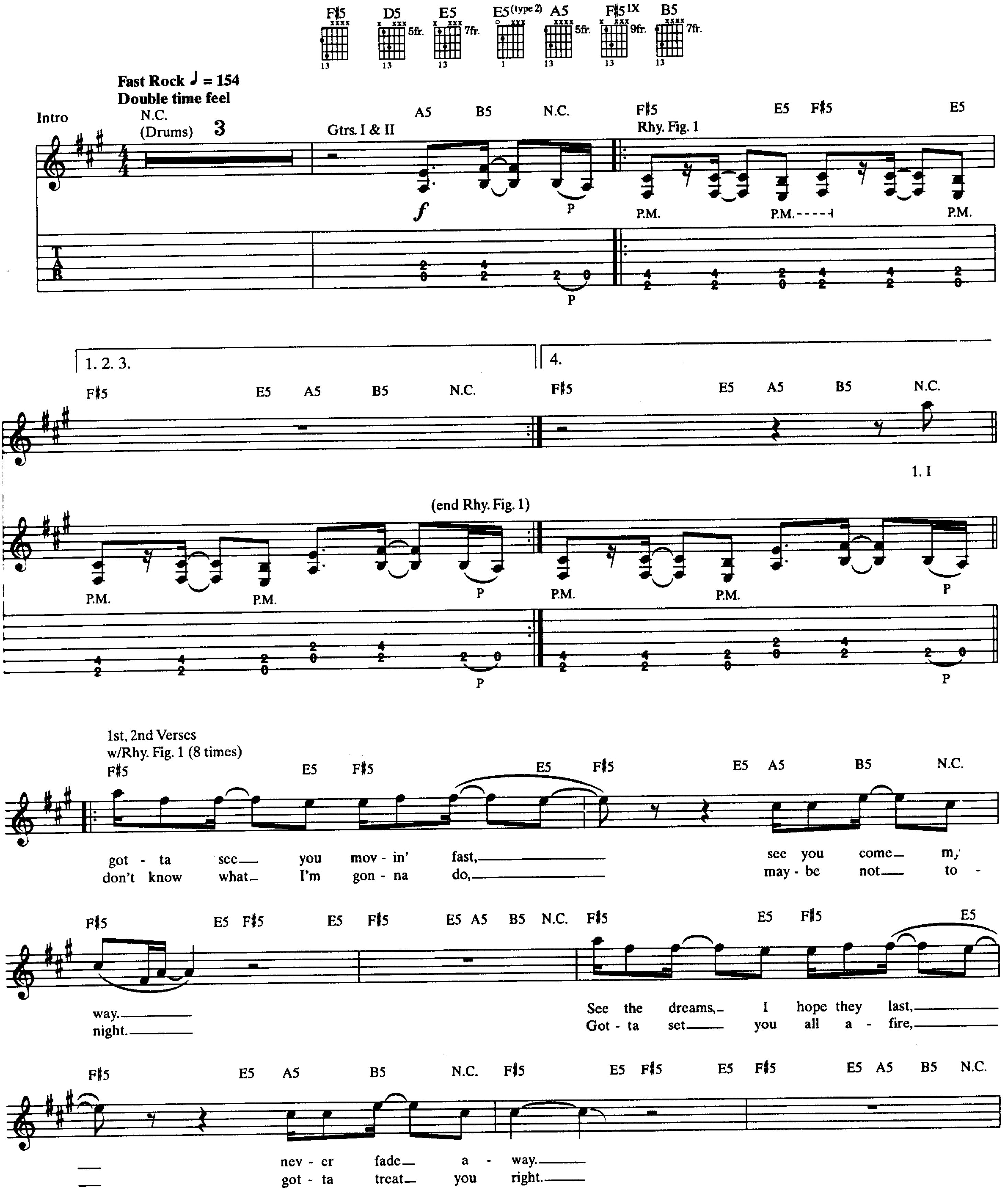


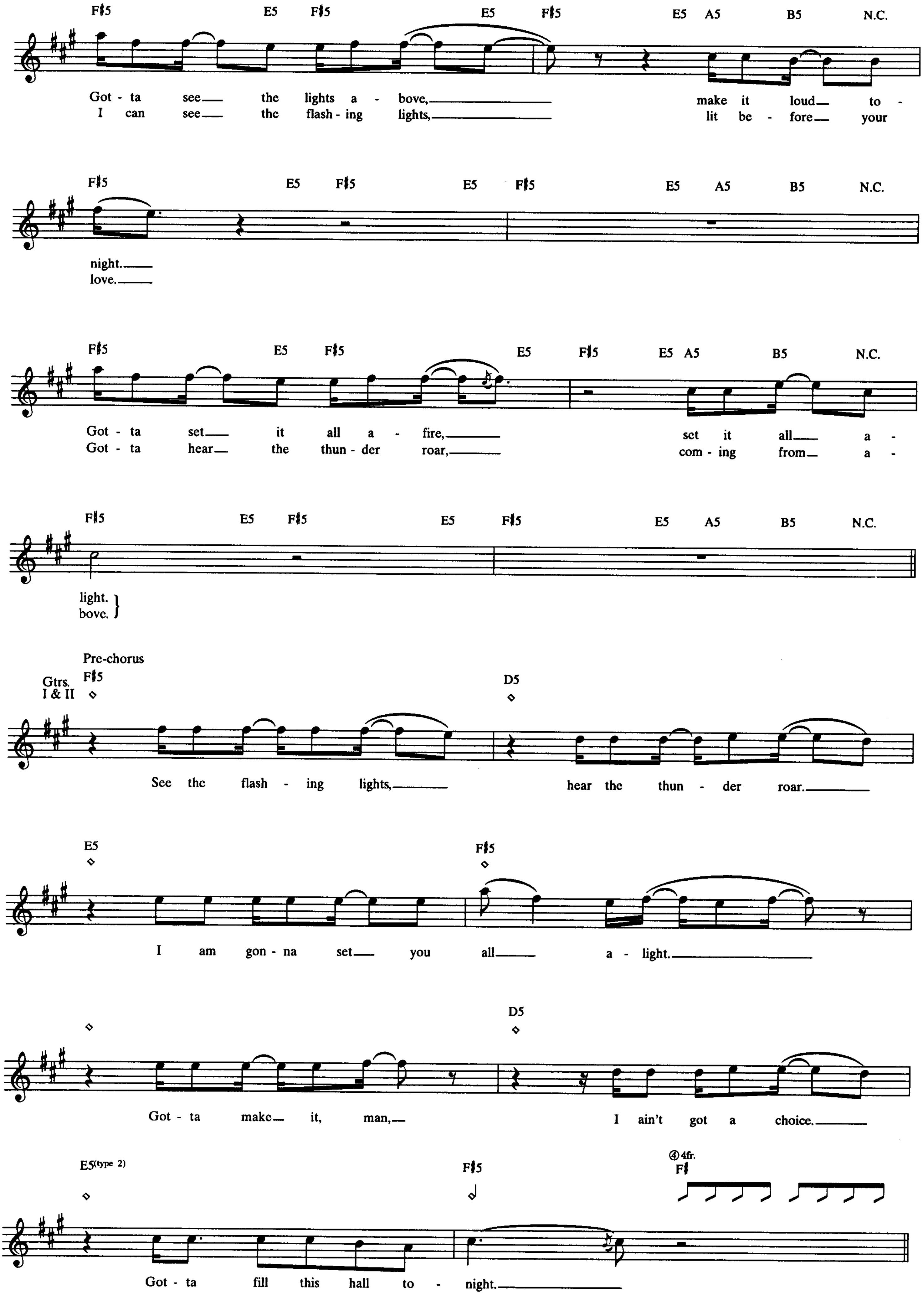
Full
P
sl.
H
(Gtr. III out)
pick scrape
P H P
6


Begin fade
E5VII
Gtr. III
(Gtr. III out)
8va
rake
N.C.
Fade out
Full
1½
P
H
sl.

Helpless

Words and Music by
Sean Harris and Brian Tatler

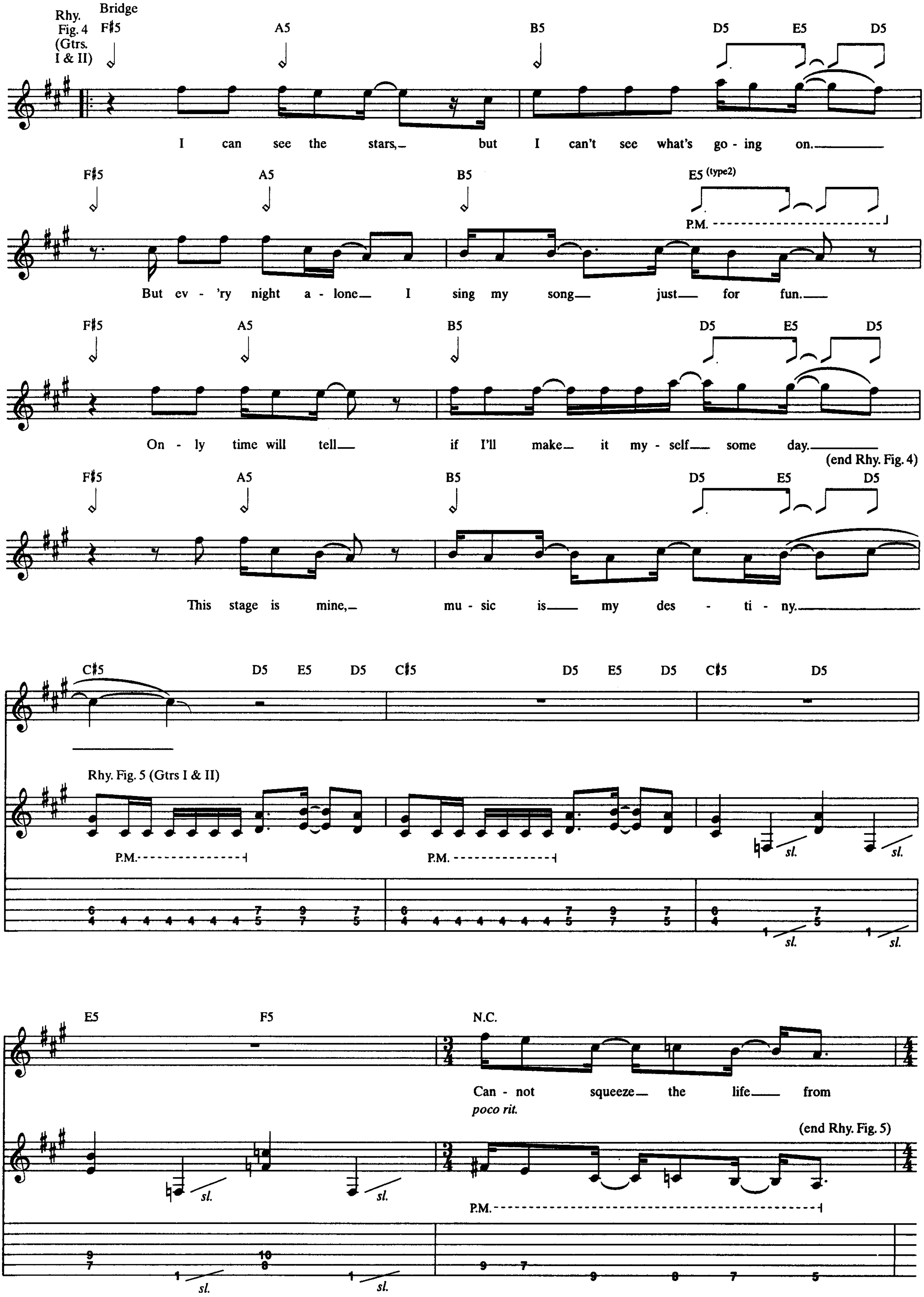



F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.
Got - ta see the lights a - bove, make it loud to -
I can see the flash - ing lights, lit be - fore your
night.
love.
Got - ta set it all a - fire, set it all a -
Got - ta hear the thun - der roar, com - ing from a -
light.
bove.
Pre-chorus
Gtrs. I & II
D5
See the flash - ing lights, hear the thun - der roar.
I am gon - na set you all a - light.
Got - ta make it, man, I ain't got a choice.
E5(type 2)
④4fr.
F♯
Got - ta fill this hall to - night.


Chorus
N.C.(Am)
Help - less.
Rhy. Fig. 2 (Gtrs. I & II)
P
P
G5
A5
Help - less.
(end Rhy. Fig. 2)
P.M.
P
w/Rhy. Fig. 2
N.C.(Am)
G5
A5
Help - less.
Help - less.
w/Rhy. Fig. 1 (2 times)
F♯5
E5
F♯5
E5
F♯5
E5
A5
B5
N.C.
F♯5
E5
F♯5
E5
1.
F♯5
E5
A5
B5
N.C.
2. I
2.
F♯5
E5
A5
B5
N.C.
w/Rhy. Fig. 1 (2 times)
F♯5
E5
F♯5
E5
F♯5
E5
A5
B5
N.C.
F♯5
E5
F♯5
E5
F♯5
E5
A5
B5
N.C.

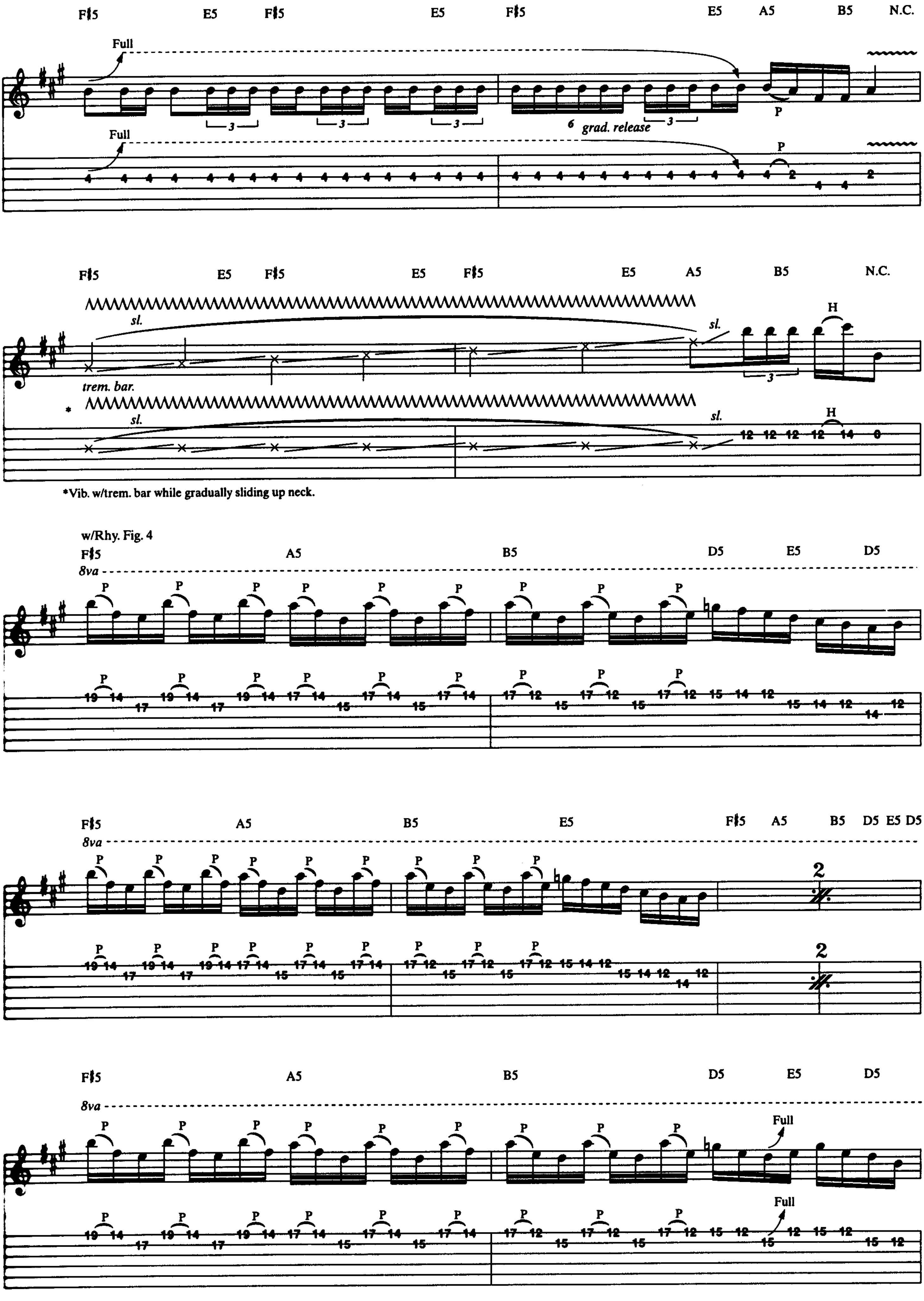

F♯5
N.C.
(Bass)
3
N.C.(F♯m)
Play 4 times
P.M.
N.C.(G♯m)
Play 4 times
N.C.(Am)
Play 4 times
N.C.(Bm)
Play 4 times
N.C.(Am)
Gtr. II
(Bm)
Gtr. I
(Am)
(Bm)
(F♯m)
(Em)

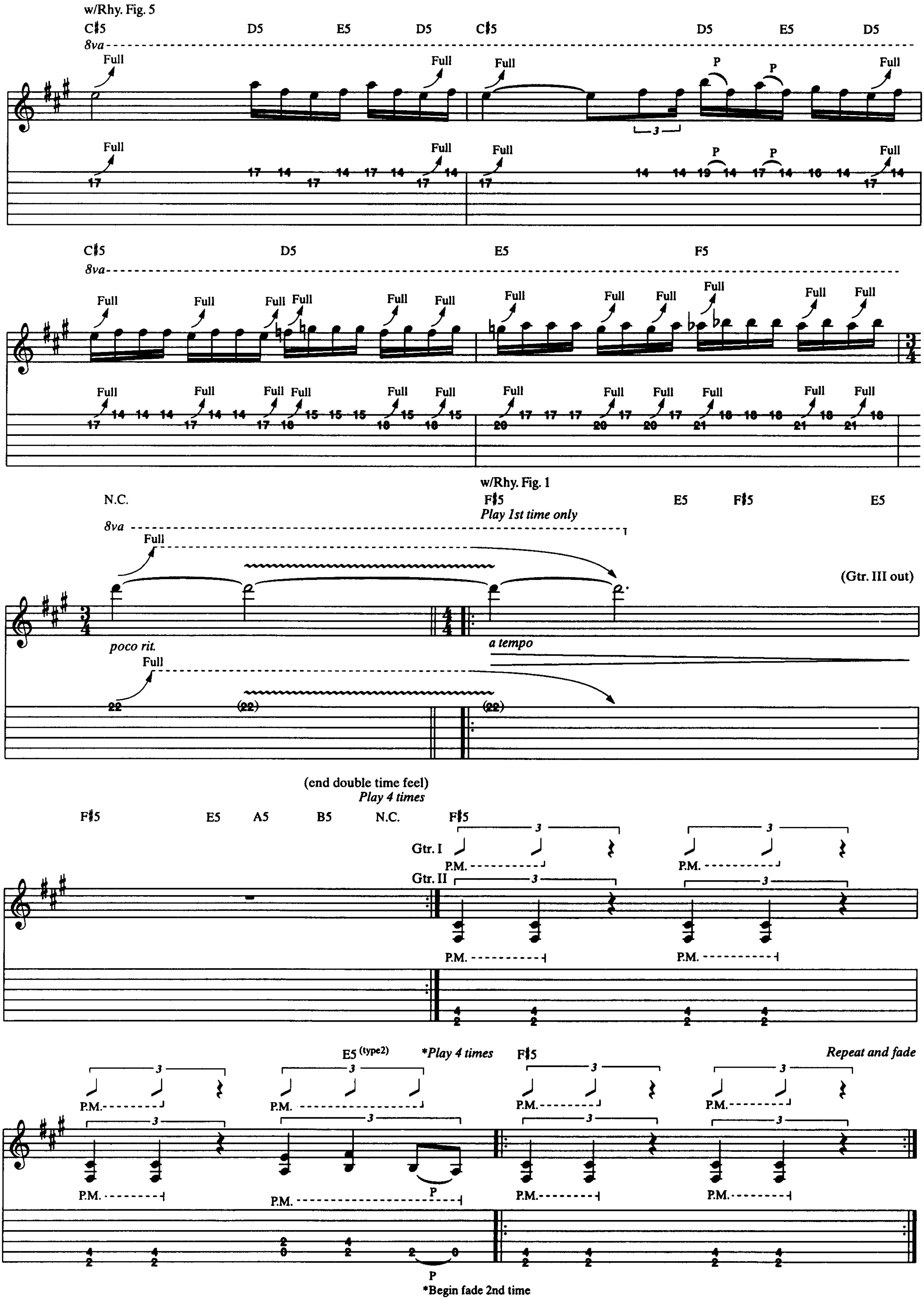

(Dm)
C5 G5 A5 B5 G5 A5 B5
(cont. in slashes)
F♯5
Gtr. II
Gtr. I
D5 A5 E5
Play 3 times
F♯5IX
sl.
D5 A5 E5
Play 4 times
N.C.(F♯5)
Rhy. Fig. 3 (Gtrs. I & II)
D5 A5 E5
(end Rhy. Fig. 3)


Rhy. Fig. 4 (Gtrs. I & II)
Bridge
F♯5 A5 B5 D5 E5 D5
I can see the stars, but I can't see what's going on.
F♯5 A5 B5 E5 (type2)
P.M.
But ev - 'ry night a - lone I sing my song just for fun.
F♯5 A5 B5 D5 E5 D5
On - ly time will tell if I'll make it my - self some day.
(end Rhy. Fig. 4)
F♯5 A5 B5 D5 E5 D5
This stage is mine, mu - sic is my des - ti - ny.
C♯5 D5 E5 D5 C♯5 D5 E5 D5 C♯5 D5
Rhy. Fig. 5 (Gtrs I & II)
P.M.
P.M.
sl.
E5 F5 N.C.
Can - not squeeze the life from
poco rit.
(end Rhy. Fig. 5)
sl.
P.M.


w/Rhy. Fig. 3 (4 times)
N.C.(F♯5)
D5 A5 E5 N.C.(F♯5)
D5 A5 E5 N.C.(F♯5)
me!
a tempo
D5 A5 E5 N.C.(F♯5)
1.
Gtr. II substitute Fill 1
D5 A5 E5
2.
Gtr. II substitute Fill 2
D5 A5 E5
1.2.3.
4.
F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.
N.C. F♯5 E5
Gtrs. I & II
Gtr. II
Gtr. I
P.M.
P
sl.
Guitar solo
w/Rhy. Fig. 1 (8 times)
F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.
8va
Gtr. III
Full
Fill 1 (Gtr. II)
P
sl.
Fill 2 (Gtr. II)
P
pick sl.
steady gliss.

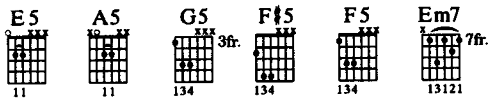

F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.
8va
Full
F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.
8va
P Full
F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.
8va
P P Full
F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.
8va
P Full H P loco sl.
F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.
1/2 sl.


F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.
Full
grad. release
P
F♯5 E5 F♯5 E5 F♯5 E5 A5 B5 N.C.
sl.
H
trem. bar.
*Vib. w/trem. bar while gradually sliding up neck.
w/Rhy. Fig. 4
F♯5 A5 B5 D5 E5 D5
8va
F♯5 A5 B5 E5 F♯5 A5 B5 D5 E5 D5
F♯5 A5 B5 D5 E5 D5

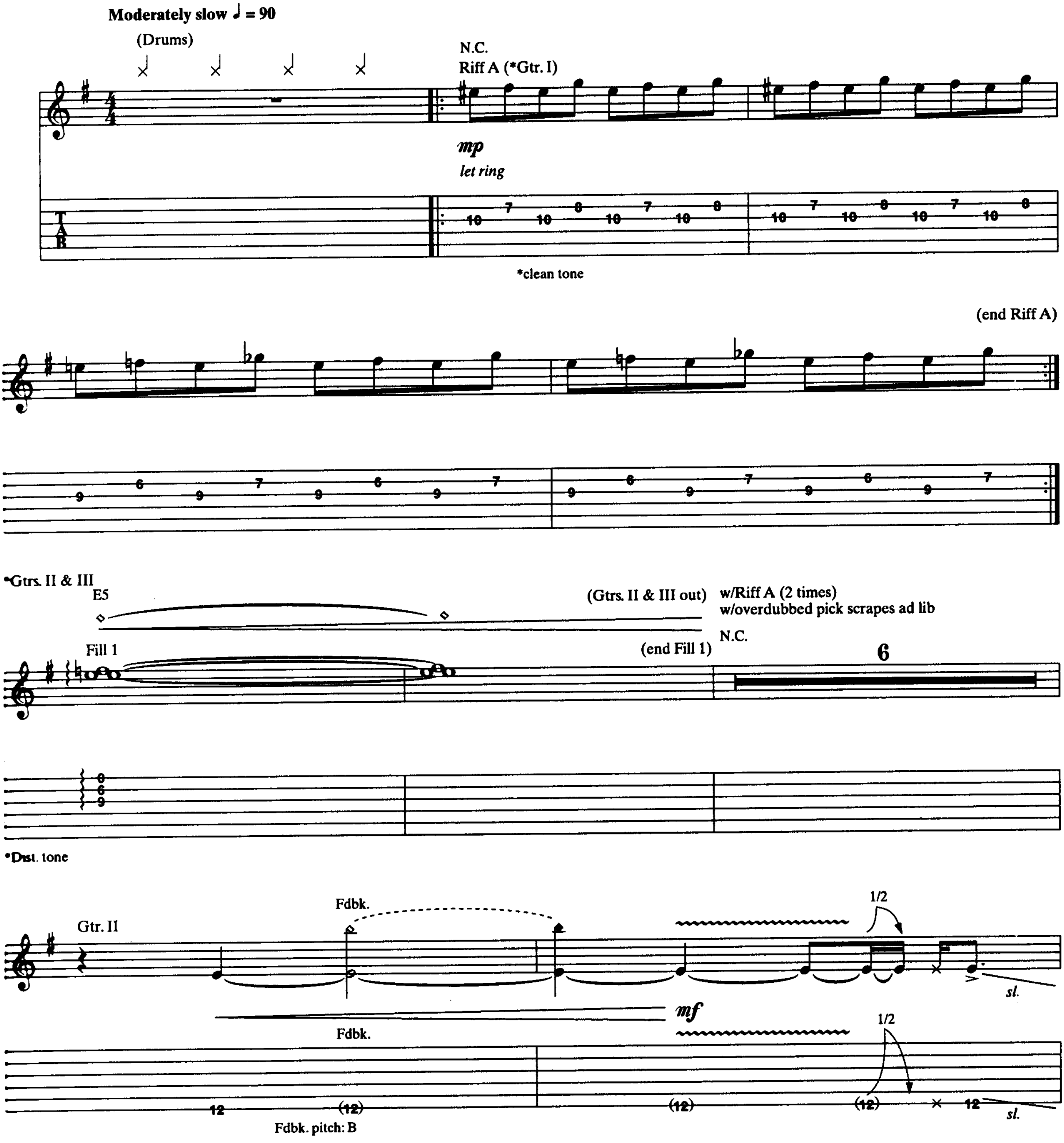

w/Rhy. Fig. 5
C♯5
D5
E5
D5
8va
Full
P
C♯5
D5
E5
F5
N.C.
w/Rhy. Fig. 1
F♯5
Play 1st time only
(Gtr. III out)
poco rit.
a tempo
(end double time feel)
Play 4 times
A5
B5
Gtr. I
Gtr. II
P.M.
E5 (type2)
*Play 4 times
Repeat and fade
*Begin fade 2nd time

The Small Hours

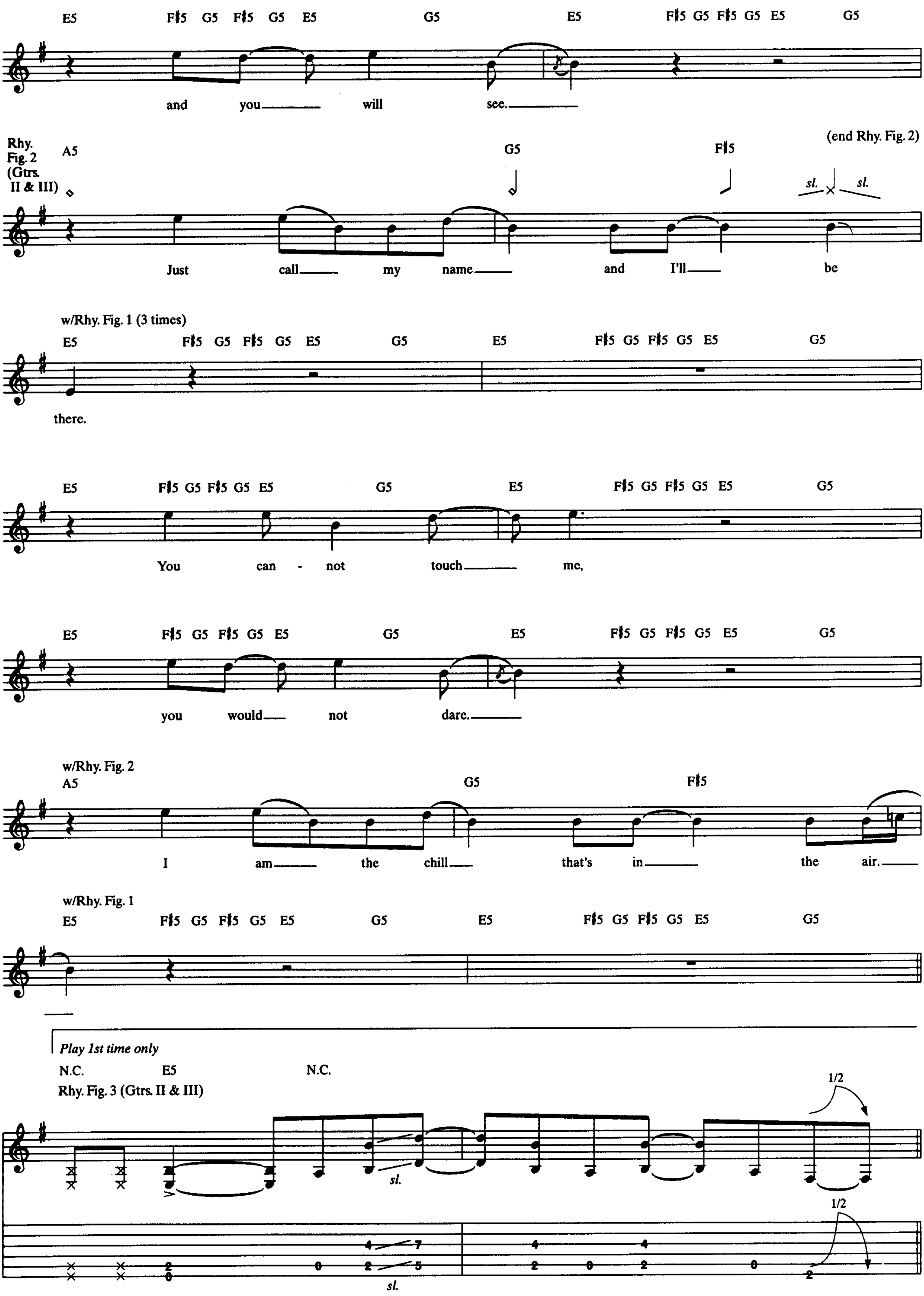
Words and Music by
John Mortimer

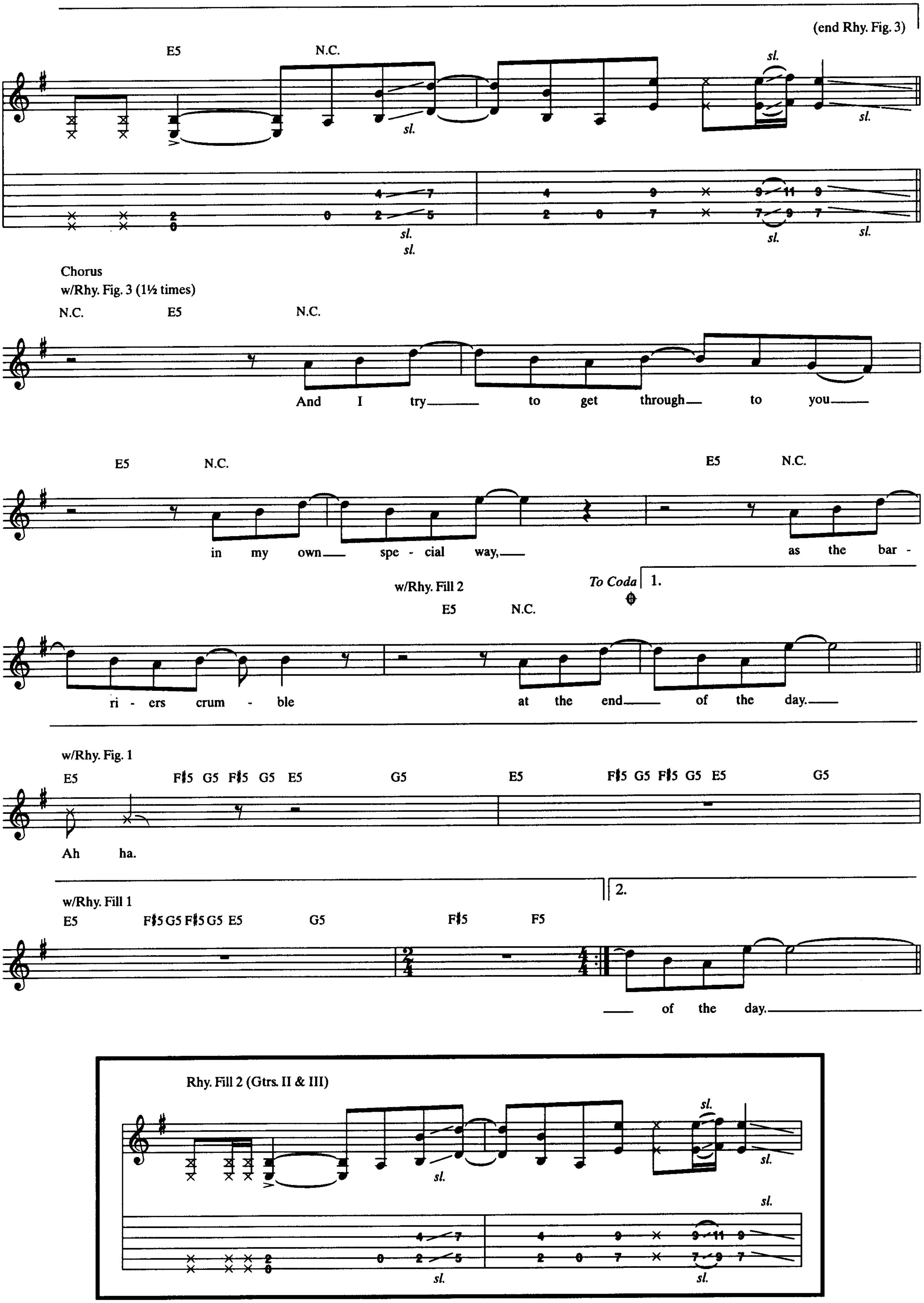


Tune down one whole step:
⑥=D ③=F
⑤=G ②=A
④=C ①=D




w/Riff A (last 2 bars only) (1½ times)
E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5
P.M.
sl.
(Gtr. I out)
Gtrs. II & III
E5 F♯5 G5 F♯5 G5 E5 G5 F♯5 F5
f
Rhy. Fig. 1
(end Rhy. Fig. 1)
Rhy. Fill 1
(end Rhy. Fill 1)
1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (2 times)
1. Look out at the dark - ness
2.3. See additional lyrics


E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5
and you will see.
Rhy. Fig. 2 (Gtrs. II & III)
A5 G5 F♯5
(end Rhy. Fig. 2)
sl. sl.
Just call my name and I'll be
w/Rhy. Fig. 1 (3 times)
E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5
there.
E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5
You can - not touch me,
E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5
you would not dare.
w/Rhy. Fig. 2
A5 G5 F♯5
I am the chill that's in the air.
w/Rhy. Fig. 1
E5 F♯5 G5 F♯5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5
Play 1st time only
N.C. E5 N.C.
Rhy. Fig. 3 (Gtrs. II & III)
1/2
sl.
1/2
sl.



(end Rhy. Fig. 3)
E5
N.C.
sl.
Chorus
w/Rhy. Fig. 3 (1½ times)
N.C.
E5
N.C.
And I try to get through to you
E5
N.C.
in my own special way,
E5
N.C.
as the bar-
w/Rhy. Fill 2
E5
N.C.
To Coda
1.
riers crumble
at the end of the day.
w/Rhy. Fig. 1
E5
F♯5 G5 F♯5 G5 E5
G5
Ah ha.
w/Rhy. Fill 1
F♯5 G5 F♯5 G5 E5
F♯5
F5
2.
of the day.
Rhy. Fill 2 (Gtrs. II & III)


Play 4 times
E5
F5
G5
F5
E5
Gtrs. II & III
(Sing 1st time only)
Gtr. I
mf
let ring
*Gtrs. I & III sustain for two additional bars.
Fast ♩ = 184
N.C.
*Rhy. Fig. 4 (Gtr. II)
B♭5
N.C.
C5
P.M.
*3rd & 4th times: Gtrs. II & III
Play 4 times
(end Rhy. Fig. 4)
Guitar solo
w/Rhy. Fig. 4 (Gtrs. II & III) (6 times)
Gtr. IV
A.H.
(8va)
A.H. pitches: G♯ E B E
loco
G♯ E



*Hold note one beat into next bar, then Gtr. IV out.



*Gtr. III: Flick toggle switch back and forth.

Additional Lyrics

2. Dark rivers are flowing,
Back into the past.
You are the fish for which I cast.
And what of the future,
What is to be,
As the rivers flow into the sea? *(To Chorus)*

3. Do not take for granted,
Powers out there.
Don't step into the demon's lair.
Time is an illusion,
Rising from time.
Steep is the mountain which we climb. *(To Chorus)*

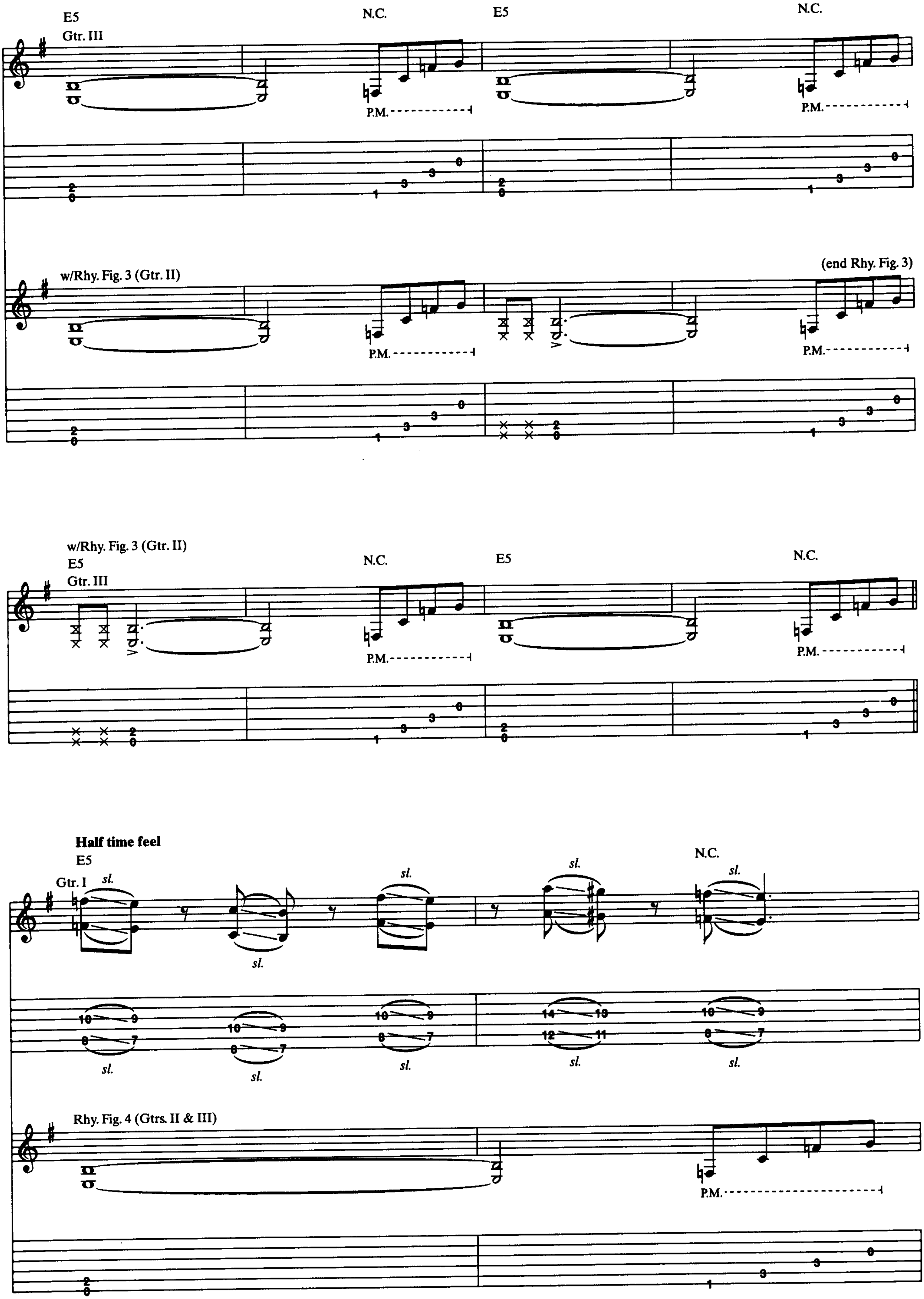
The Wait

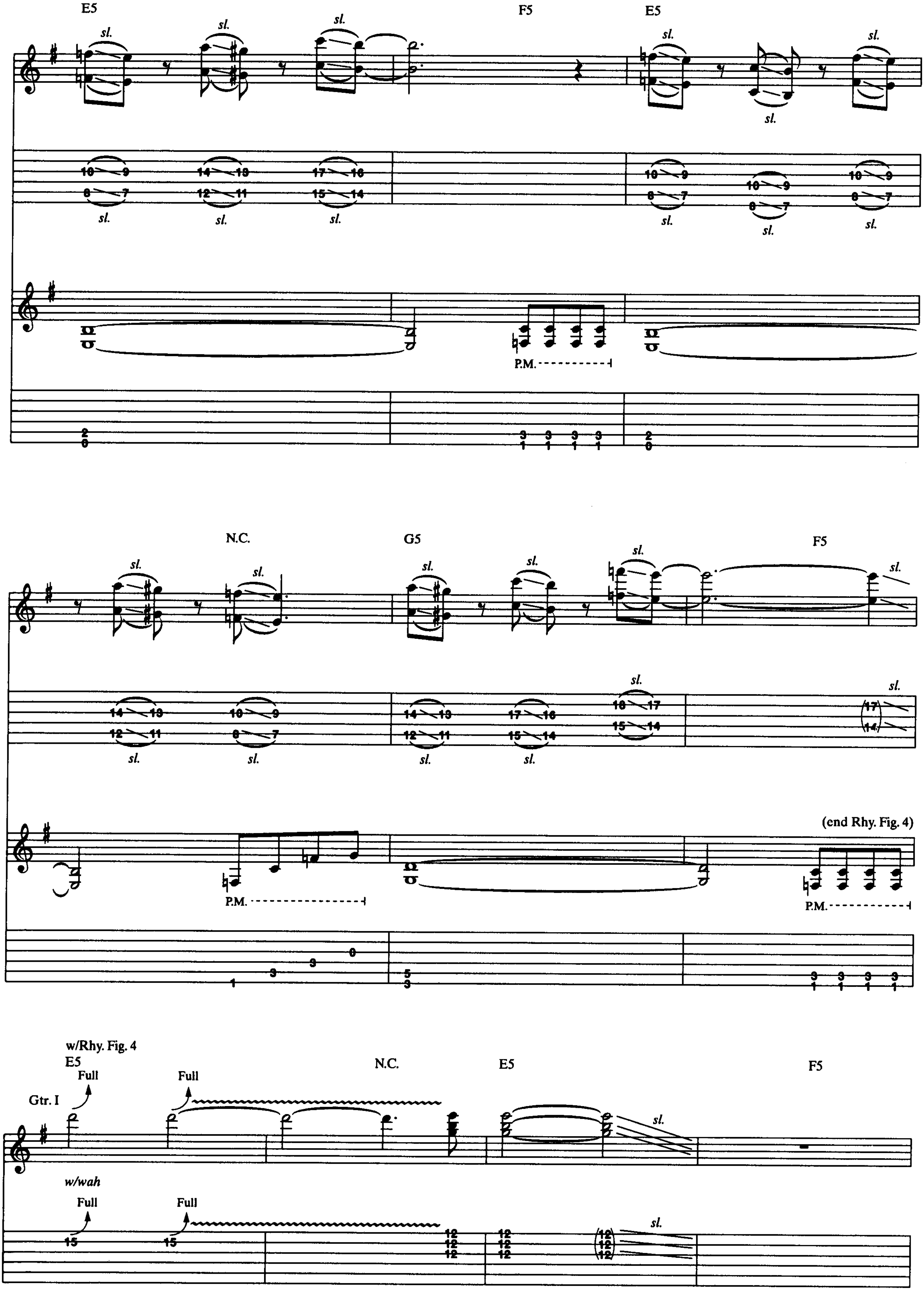
Words and Music by
Martin Glover, Paul Ferguson,
Kevin Walker and Jeremy Coleman

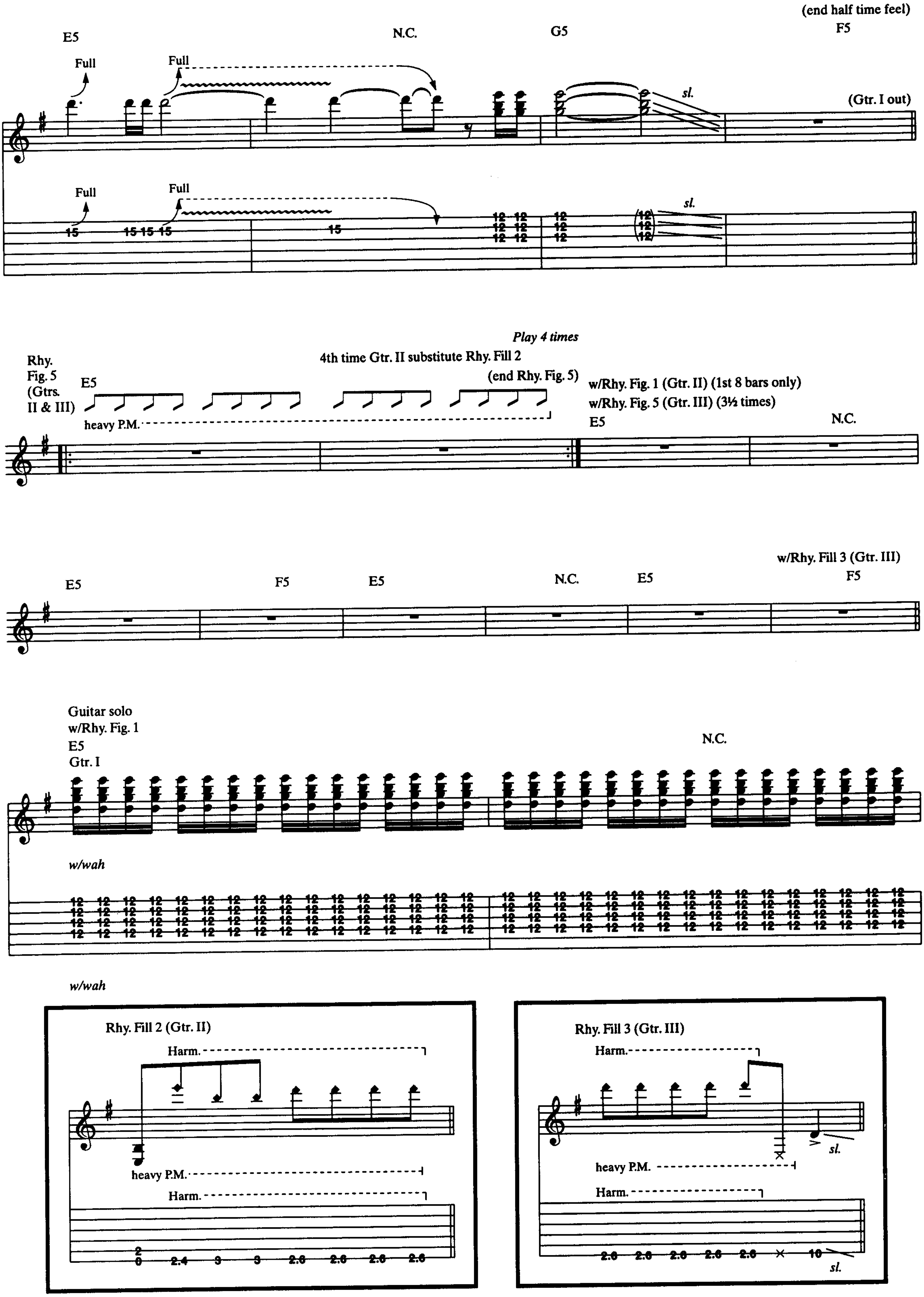



1st, 2nd Verses
w/Rhy. Fig. 1
E5
N.C.
E5
F5
1. Mo - tives chang - ing day to day. The
2. Af - ter a - wak - en - ing, the si - lence grows. The
E5
N.C.
E5
F5
fi - re in - creas - es, masks de - cay. I
screams sub - side, dis - tor - tion shows.
E5
N.C.
E5
F5
look at the riv - er, white foam floats down. The
Mu - tant thoughts of bad-mouthed news. It's just an -
E5
N.C.
E5
F5
bod - y's poi - soned. Got to sit tight.
oth - er birth of dis - tort - ed views.
Chorus
A5
B5
C5
F5
The wait.
w/Rhy. Fig. 2 (Gtrs. II & III)
sl.
sl.
A5
N.C.
B5
N.C.
C5
N.C.
F5
N.C.
The wait.
(end Rhy. Fig. 2)
P.M.
P.M.
P.M.
P.M.

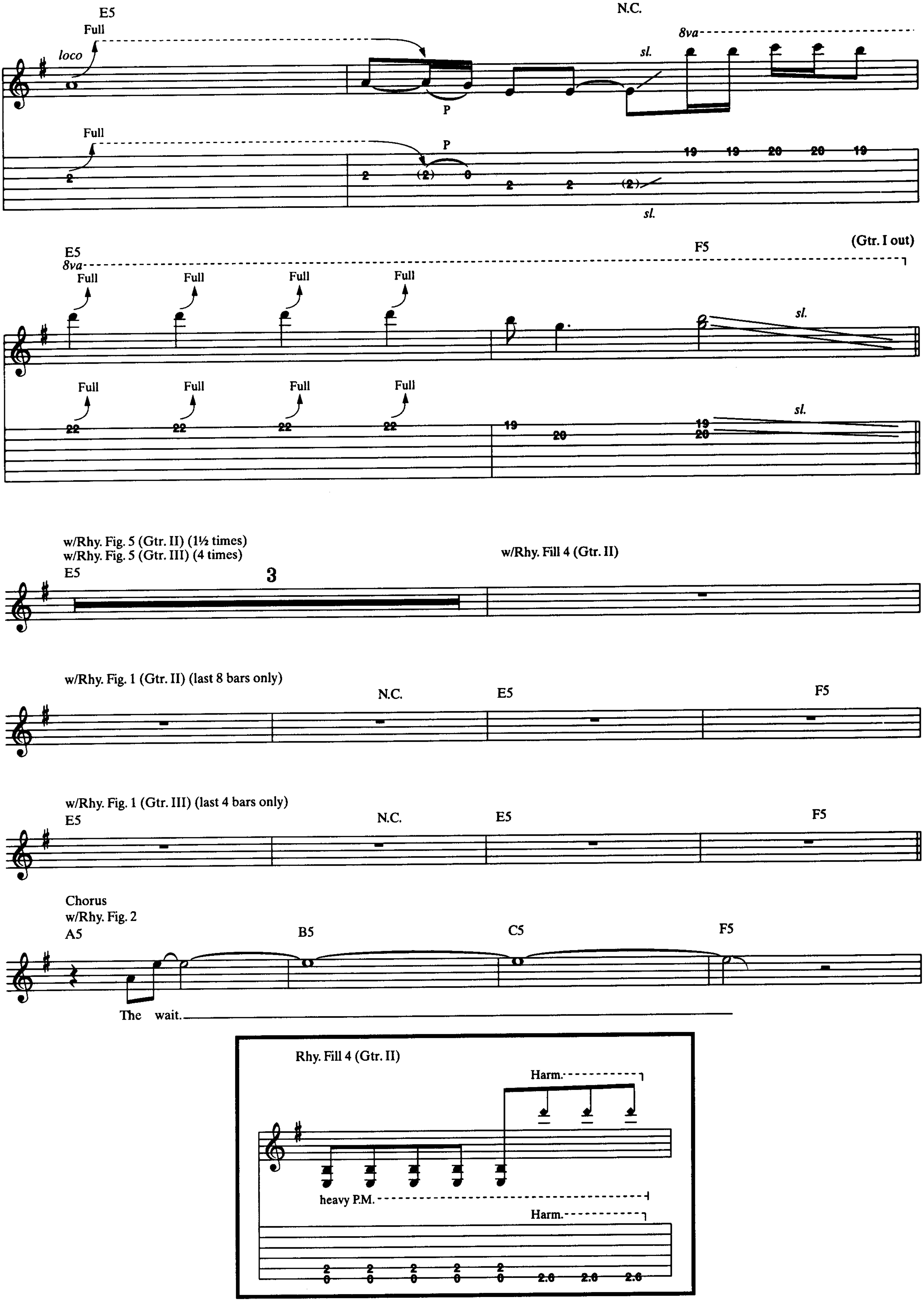

w/Rhy. Fig. 2 (1st 7 bars only)
A5 B5 C5 F5
The wait.
w/Rhy. Fill 1
A5 N.C. B5 N.C. C5 N.C. F5
The wait.
1.
w/Rhy. Fig. 1 (1st 8 bars only)
E5 N.C. E5 F5
E5 N.C. E5 F5
2.
w/Rhy. Fig. 1 (Gtr. II) (1st 8 bars only)
E5 N.C. E5 F5
Gtr. III
P.M.
E5 N.C. E5 F5
P.M.
P.M.
sl.
H
Rhy. Fill 1 (Gtrs. II & III)
sl.
sl.


E5
Gtr. III
N.C.
P.M.
E5
N.C.
P.M.
w/Rhy. Fig. 3 (Gtr. II)
P.M.
(end Rhy. Fig. 3)
P.M.
w/Rhy. Fig. 3 (Gtr. II)
E5
Gtr. III
N.C.
P.M.
E5
N.C.
P.M.
Half time feel
E5
Gtr. I
sl.
N.C.
Rhy. Fig. 4 (Gtrs. II & III)
P.M.


E5
F5
E5
sl.
P.M.
N.C.
G5
F5
(end Rhy. Fig. 4)
w/Rhy. Fig. 4
Gtr. I
Full
w/wah


(end half time feel)
E5
N.C.
G5
F5
Full
Full
sl.
(Gtr. I out)
Play 4 times
4th time Gtr. II substitute Rhy. Fill 2
(end Rhy. Fig. 5)
Rhy. Fig. 5 (Gtrs. II & III)
heavy P.M.
w/Rhy. Fig. 1 (Gtr. II) (1st 8 bars only)
w/Rhy. Fig. 5 (Gtr. III) (3½ times)
w/Rhy. Fill 3 (Gtr. III)
Guitar solo
w/Rhy. Fig. 1
Gtr. I
w/wah
w/wah
Rhy. Fill 2 (Gtr. II)
Harm.
heavy P.M.
Rhy. Fill 3 (Gtr. III)


E5
Full
F5
sl.
8va
N.C.
P
H
trem. pick

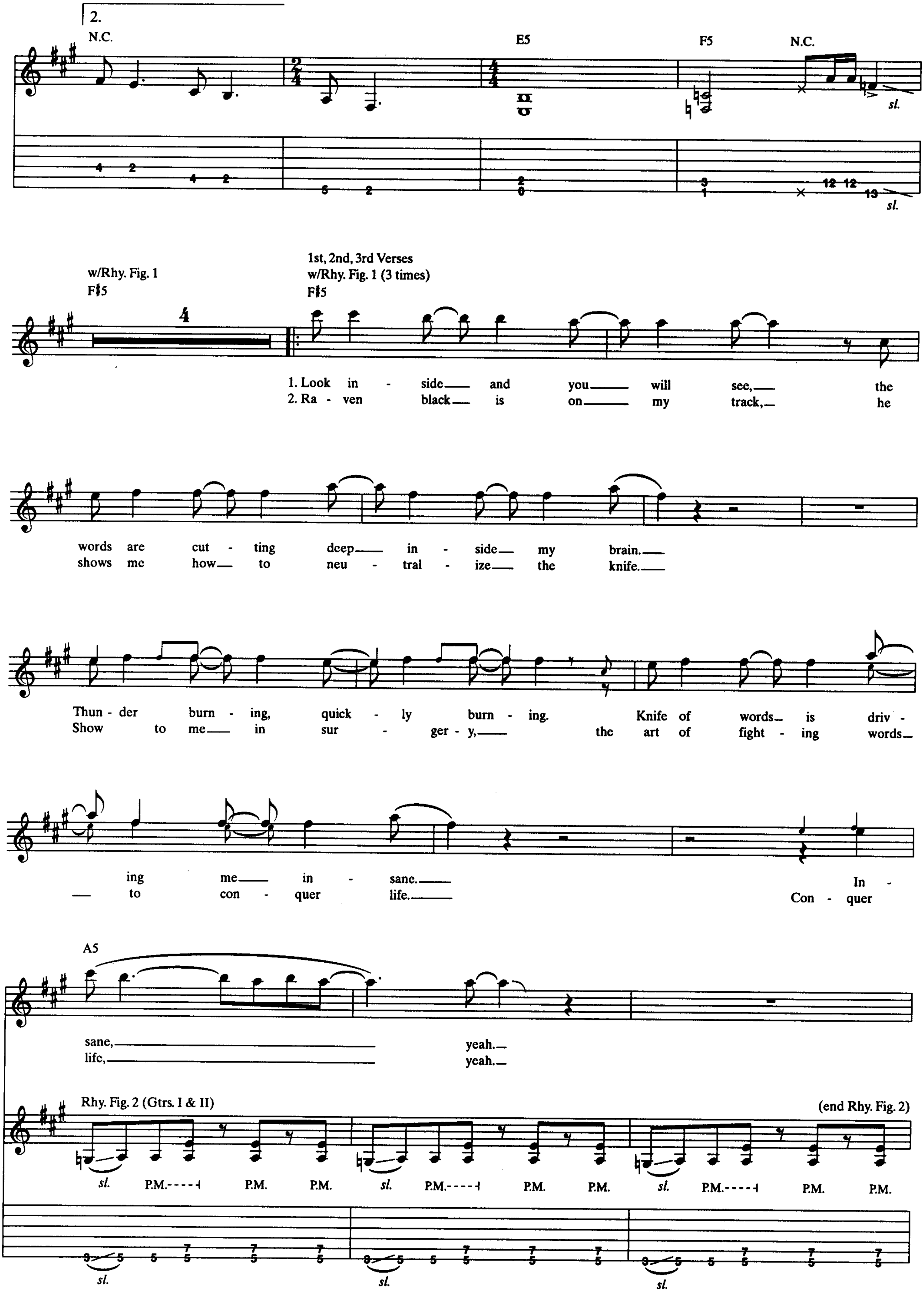

E5
Full
loco
N.C.
8va
sl.
P
Full
P
19 19 20 20 19
2 (2) 0 2 2 (2)
sl.
E5
8va
Full
Full
Full
Full
F5
(Gtr. I out)
sl.
22 22 22 22
19 20 19 20
w/Rhy. Fig. 5 (Gtr. II) (1½ times)
w/Rhy. Fig. 5 (Gtr. III) (4 times)
E5
3
w/Rhy. Fill 4 (Gtr. II)
w/Rhy. Fig. 1 (Gtr. II) (last 8 bars only)
N.C.
E5
F5
w/Rhy. Fig. 1 (Gtr. III) (last 4 bars only)
E5
N.C.
E5
F5
Chorus
w/Rhy. Fig. 2
A5
B5
C5
F5
The wait.
Rhy. Fill 4 (Gtr. II)
Harm.
heavy P.M.
Harm.
2 0 2 0 2 0 2 0 2 0 2.6 2.6 2.6

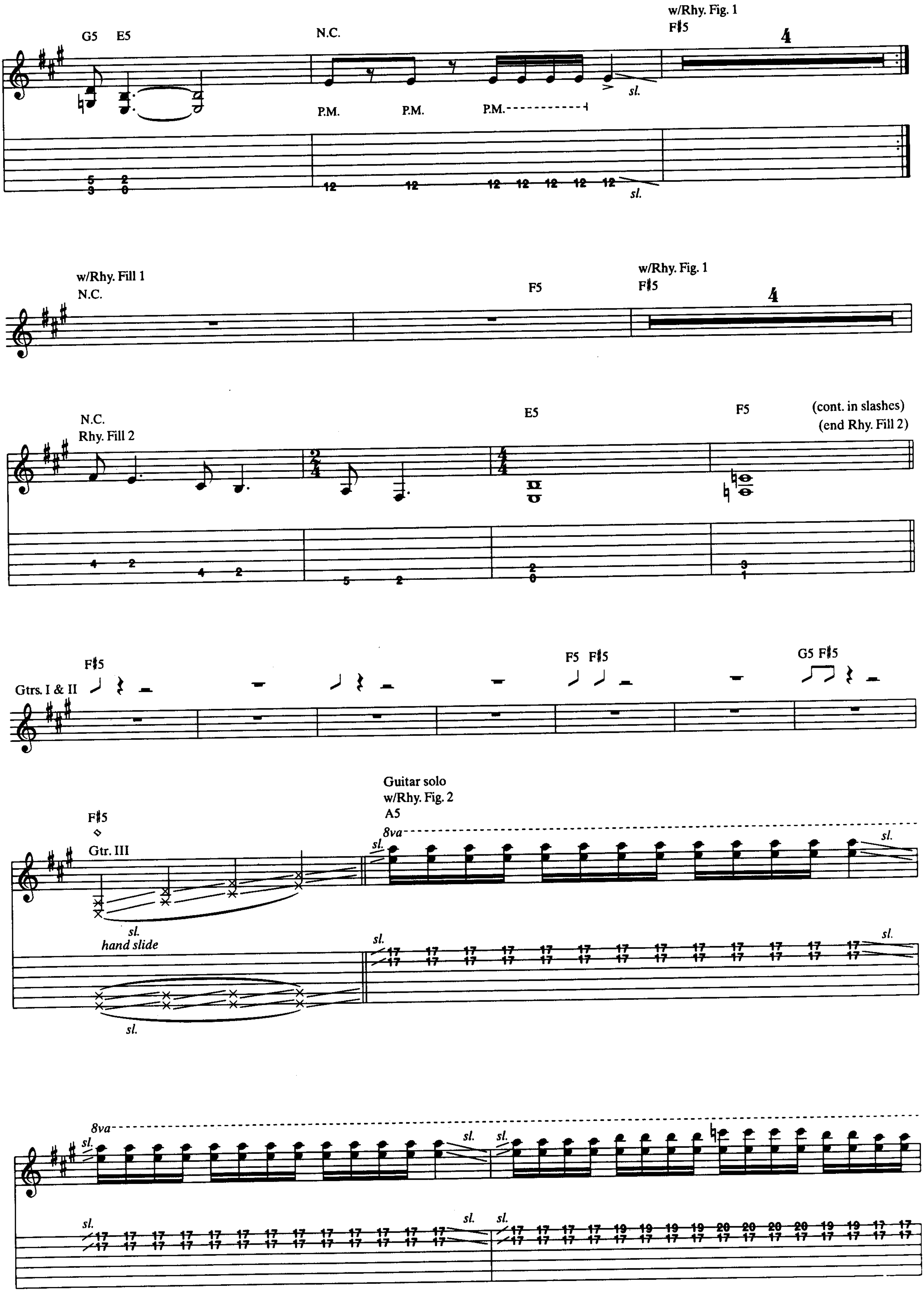

A5 N.C. B5 N.C. C5 N.C. F5 N.C.
The wait.
A5 N.C. B5 N.C. C5 N.C. F5
The wait.
P.M. P.M. P.M.
sl.
A5 N.C. B5 N.C. C5 N.C. F5
The wait.
P.M. P.M. P.M.
E5 N.C.
sl. sl.
P.M. P.M. P.M. P.M.

Crash Course In Brain Surgery

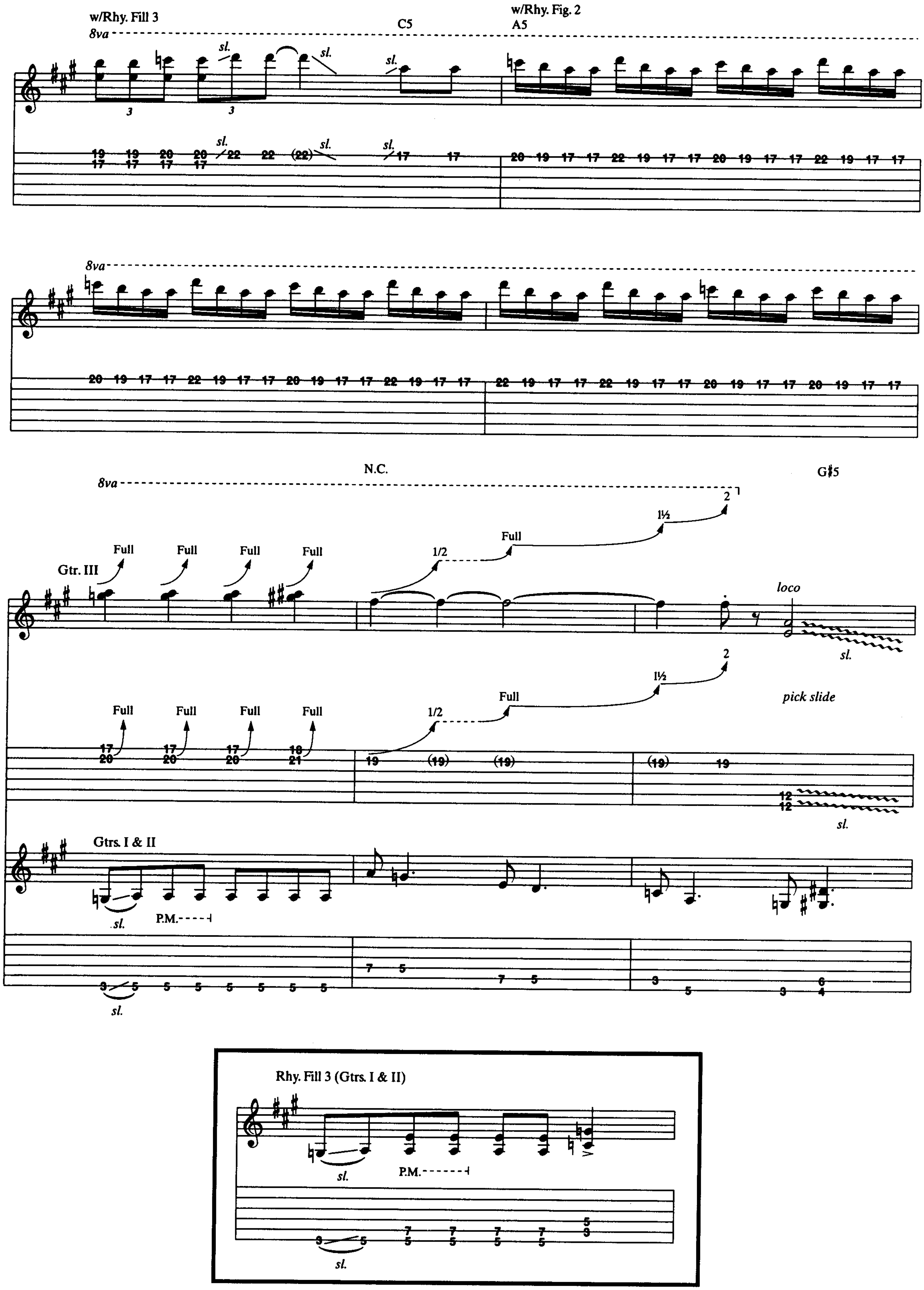
Words and Music by
Raymond Phillips, John Burke Shelley
and Anthony Bourge

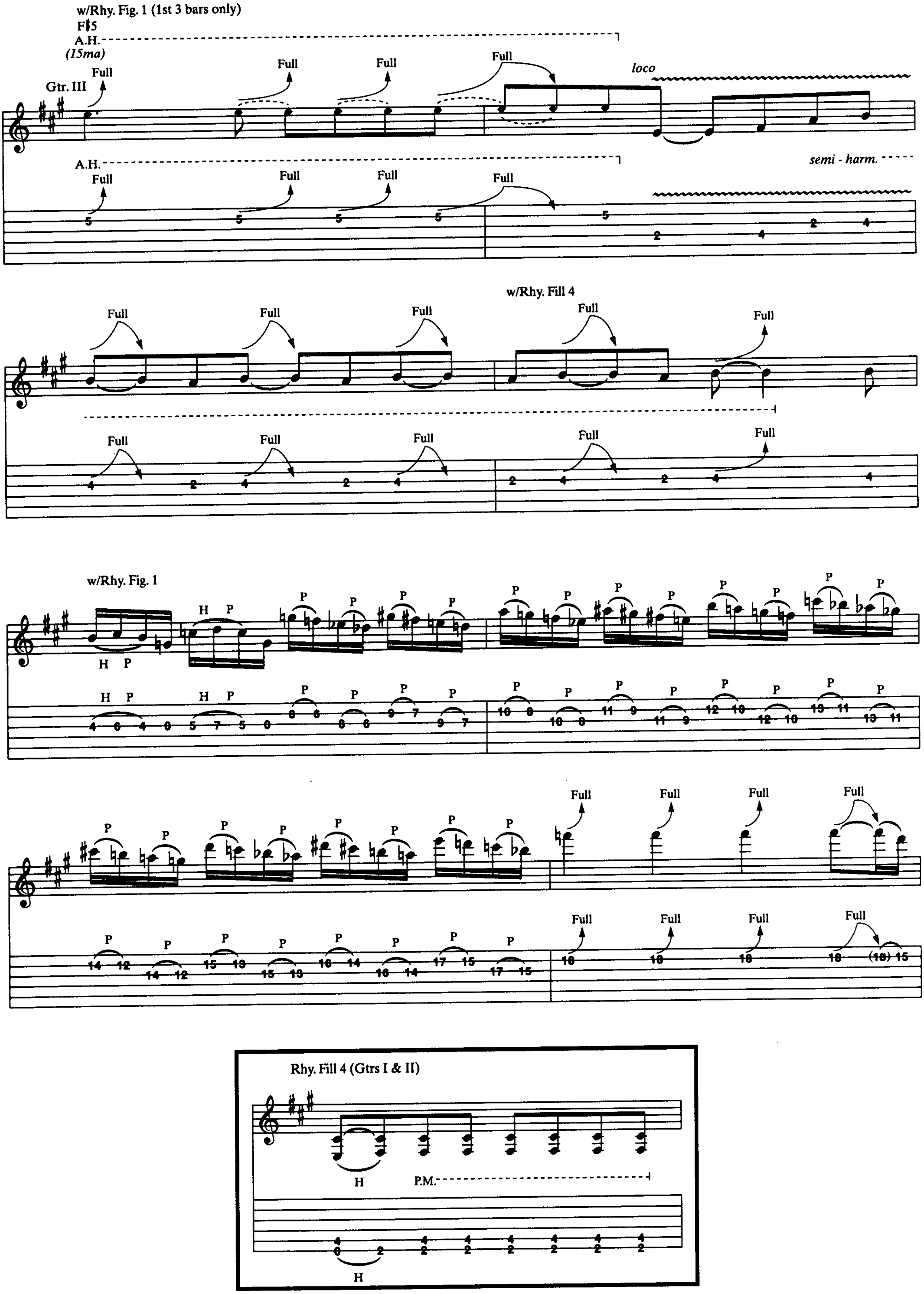



2.
N.C.
E5
F5
N.C.
sl.
w/Rhy. Fig. 1
F♯5
1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (3 times)
F♯5
1. Look in - side and you will see, the words are cutting deep in - side my brain.
2. Ra - ven black is on my track, he shows me how to neu - tral - ize the knife.
Thun - der burn - ing, quick - ly burn - ing. Knife of words is driv - ing me in - sane.
Show to me in sur - ger - y, the art of fight - ing words to con - quer life.
In - sane, yeah.
Con - quer life, yeah.
A5
Rhy. Fig. 2 (Gtrs. I & II)
(end Rhy. Fig. 2)
P.M.
sl.



G5 E5
N.C.
w/Rhy. Fig. 1
F♯5
P.M.
P.M.
P.M.
sl.
w/Rhy. Fill 1
N.C.
F5
w/Rhy. Fig. 1
F♯5
N.C.
Rhy. Fill 2
E5
F5
(cont. in slashes)
(end Rhy. Fill 2)
F♯5
Gtrs. I & II
F5 F♯5
G5 F♯5
F♯5
Gtr. III
hand slide
sl.
Guitar solo
w/Rhy. Fig. 2
A5
8va
sl.

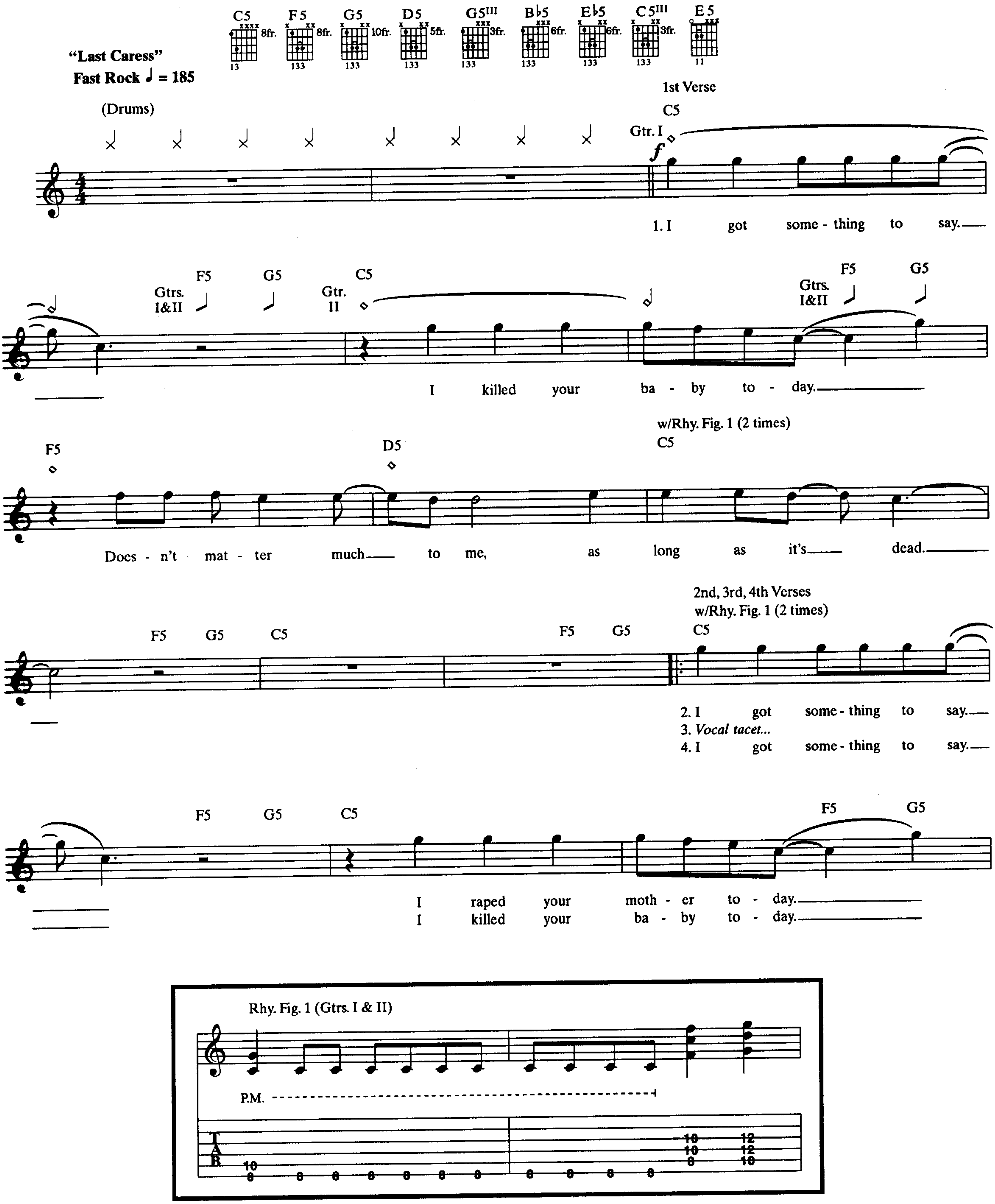

w/Rhy. Fill 3
8va
C5
w/Rhy. Fig. 2
A5
sl.
N.C.
G♯5
Gtr. III
Full
1/2
1½
2
loco
pick slide
Gtrs. I & II
P.M.
Rhy. Fill 3 (Gtrs. I & II)

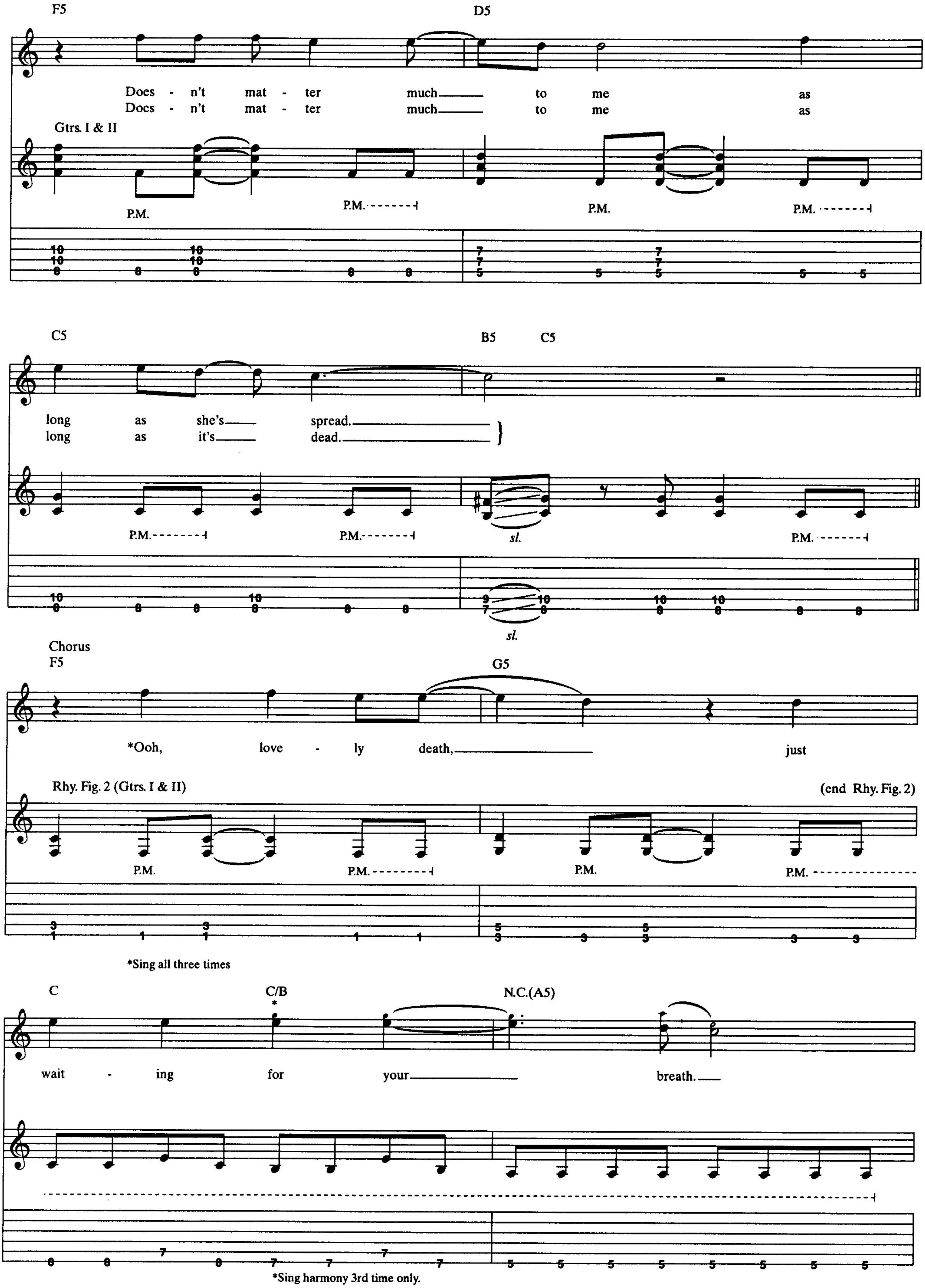

w/Rhy. Fig. 1 (1st 3 bars only)
F♯5
A.H.
(15ma)
Gtr. III
Full
loco
semi - harm.
w/Rhy. Fill 4
w/Rhy. Fig. 1
H P
Rhy. Fill 4 (Gtrs I & II)
P.M.


N.C.
8va
1½
Gtr. III
E5
loco
Bass solo
N.C.
(Gtr. III out)
1½
18
pick slide
sl.
12
12
(5)
(5)
sl.
Gtrs. I & II
4 2
4 2
5 2
2
0
(2)
(0)
2
0
7
Gtrs. I & II
7 9 7
7 9 7
7 9 7
7 9 7
sl.
sl.
3rd Verse
w/Rhy. Fig. 1
F♯5
Now the wick - ed lance of fear is driv - en in my head -
w/Rhy. Fill 1
N.C.
F5
w/Rhy. Fig. 1
F♯5
y moun - tain brain.
Crash course in brain sur -
w/Rhy. Fill 2
N.C.
ger - y has stopped the blood - y knife of words a - gain.
E5
F5
w/Rhy. Fill 5 (Gtr. I)
F♯5
Gtr. II
sl.
Yeah, yeah, yeah.
Rhy. Fill 5 (Gtr. 1)
F♯5
A5
sl.
4 7 (7)
4 7 (7)
2 5 (5)
sl.

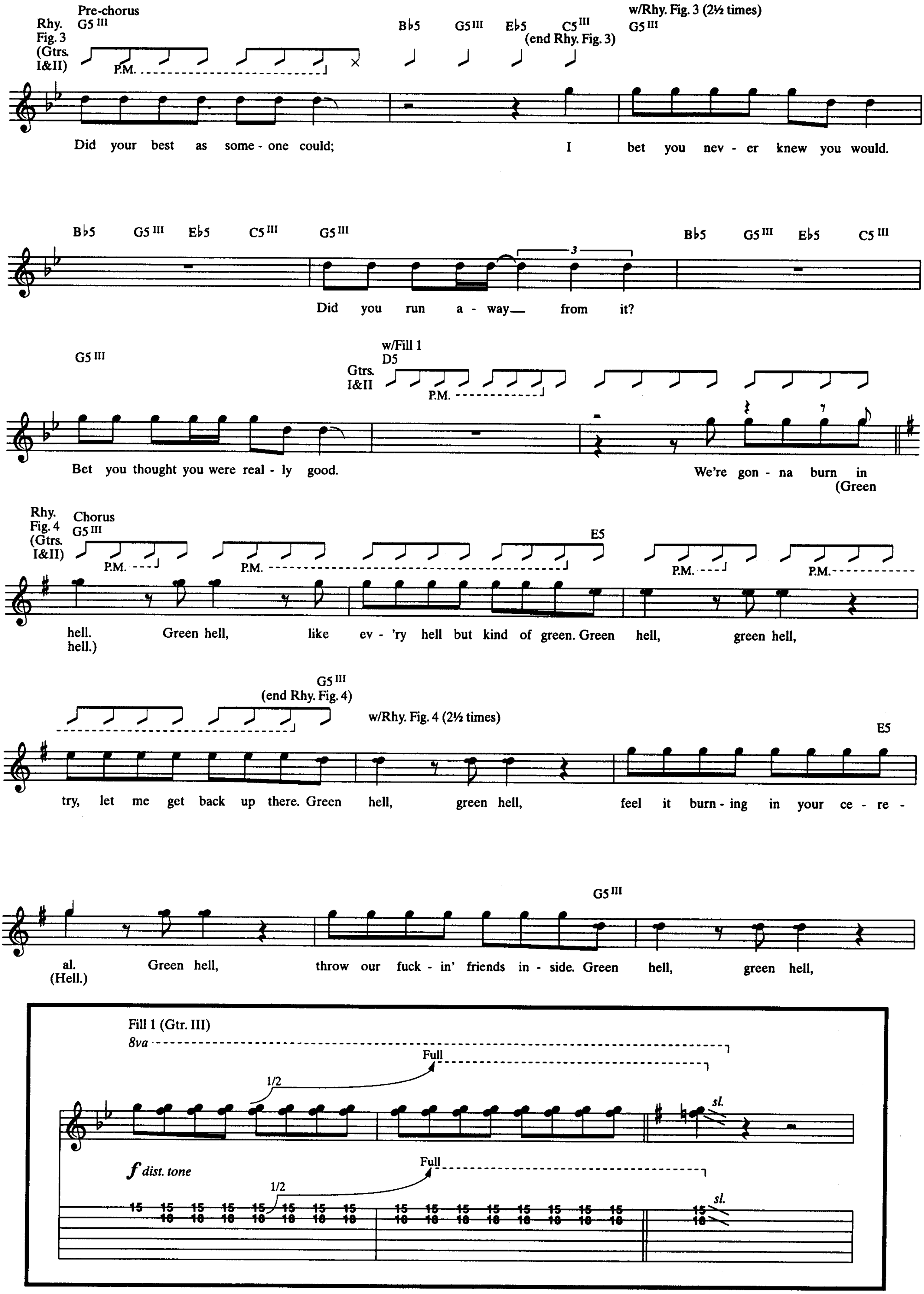
Last Caress/Green Hell

Words and Music by
Glenn Danzig

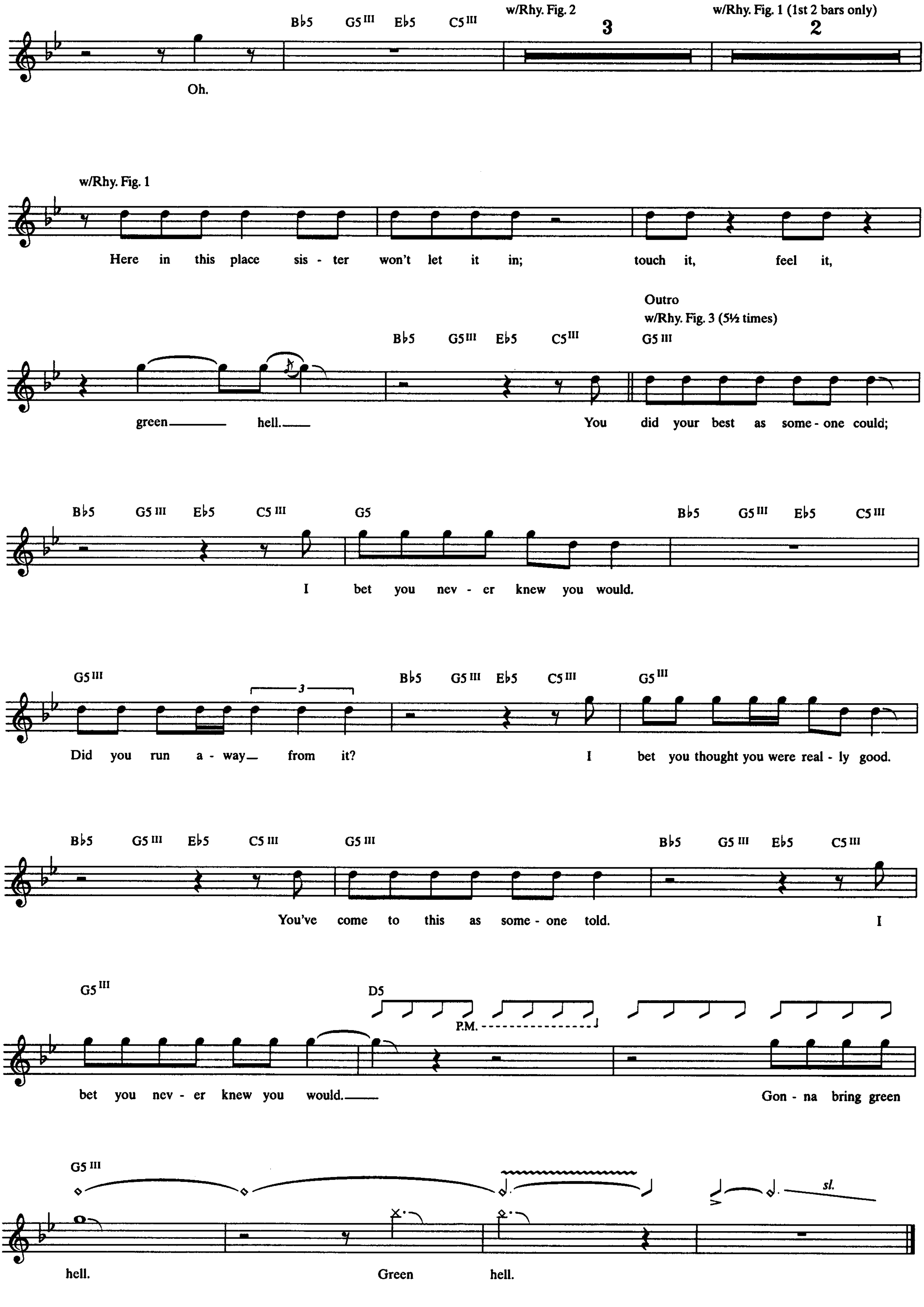



F5
D5
Does - n't mat - ter much to me as
Does - n't mat - ter much to me as
Gtrs. I & II
P.M.
C5
B5 C5
long as she's spread.
long as it's dead.
sl.
Chorus
F5
G5
*Ooh, love - ly death, just
Rhy. Fig. 2 (Gtrs. I & II)
(end Rhy. Fig. 2)
*Sing all three times
C
C/B
N.C.(A5)
wait - ing for your breath.
*Sing harmony 3rd time only.


1.2.
w/Rhy. Fig. 2
w/Rhy. Fig. 3 (2 times)
F5 G5 C5 F5 G5 C5 F5 G5
Come, sweet death, one last ca - ress.
3. w/Rhy. Fig. 3 (4 times)
C5 F5 G5 C5 F5 G5 C5
ress, last ca - ress, yeah.
Yo.
F5 G5 C5 F5 G5 C5 F5 G5
Gtrs. I&II
Yo, oh!
"Green Hell"
Very fast Rock ♩ = 211
Double-time feel
G5 III
Gtrs. I&II
dist. tone
P.M.
Rhy. Fig. 1 (Gtrs. I&II)
1st Verse
G5 III
Here in this place lies the ge - nie of death;
B♭5 G5 III E♭5 C5 III
(end Rhy. Fig. 1)
Rhy. Fig. 2 (Gtrs. I&II)
G5 III
touch it, see it. Oh.
(end Rhy. Fig. 2)
w/Rhy. Fig. 1
Here in this place is the means to your end;
touch it, feel it, green hell.
Rhy. Fig. 3 (Gtrs. I&II)
P.M.


Pre-chorus
Rhy. Fig. 3 (Gtrs. I&II)
G5 III
P.M.
B♭5 G5 III E♭5 C5 III
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (2½ times)
Did your best as some - one could; I bet you nev - er knew you would.
Did you run a - way from it?
w/Fill 1
D5
Gtrs. I&II
Bet you thought you were real - ly good. We're gon - na burn in (Green
Rhy. Fig. 4 (Gtrs. I&II)
Chorus
E5
hell. hell.) Green hell, like ev - 'ry hell but kind of green. Green hell, green hell,
(end Rhy. Fig. 4)
w/Rhy. Fig. 4 (2½ times)
try, let me get back up there. Green hell, green hell, feel it burn - ing in your ce - re -
al. (Hell.) Green hell, throw our fuck - in' friends in - side. Green hell, green hell,
Fill 1 (Gtr. III)
8va
Full
1/2
sl.
f dist. tone

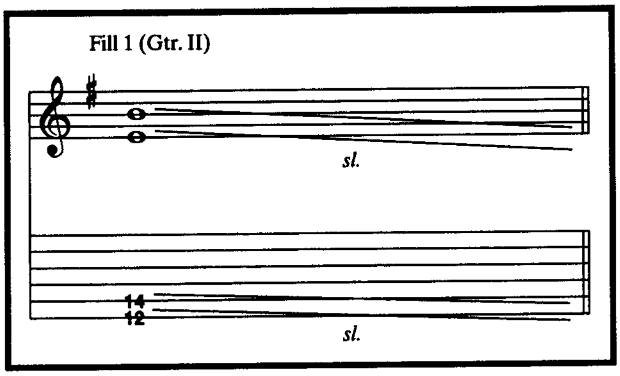

E5
G5 III
got - ta fuck - in' pay and you must stay. Green hell, can - not for - get a - bout the best. Green
Gtrs. I&II
(E5)
E5
P.M.
hell, green hell, hell is reign - ing in your blood. Green hell, green hell,
D5
P.M.
got - ta burn it all, green hell.
Bb5 G5 III Eb5 C5 III
Pre-chorus
w/Rhy. Fig. 3 (3 times)
G5III
You did your best as some - one could. I
G5 III
bet you nev - er knew you would. And did you run a - way from me?
G5 III
P.M.
I bet you think they were real - ly good.
2nd Verse
w/Rhy. Fig. 1
G5
Here in this place lies the ge - nie of death; touch it, see it.

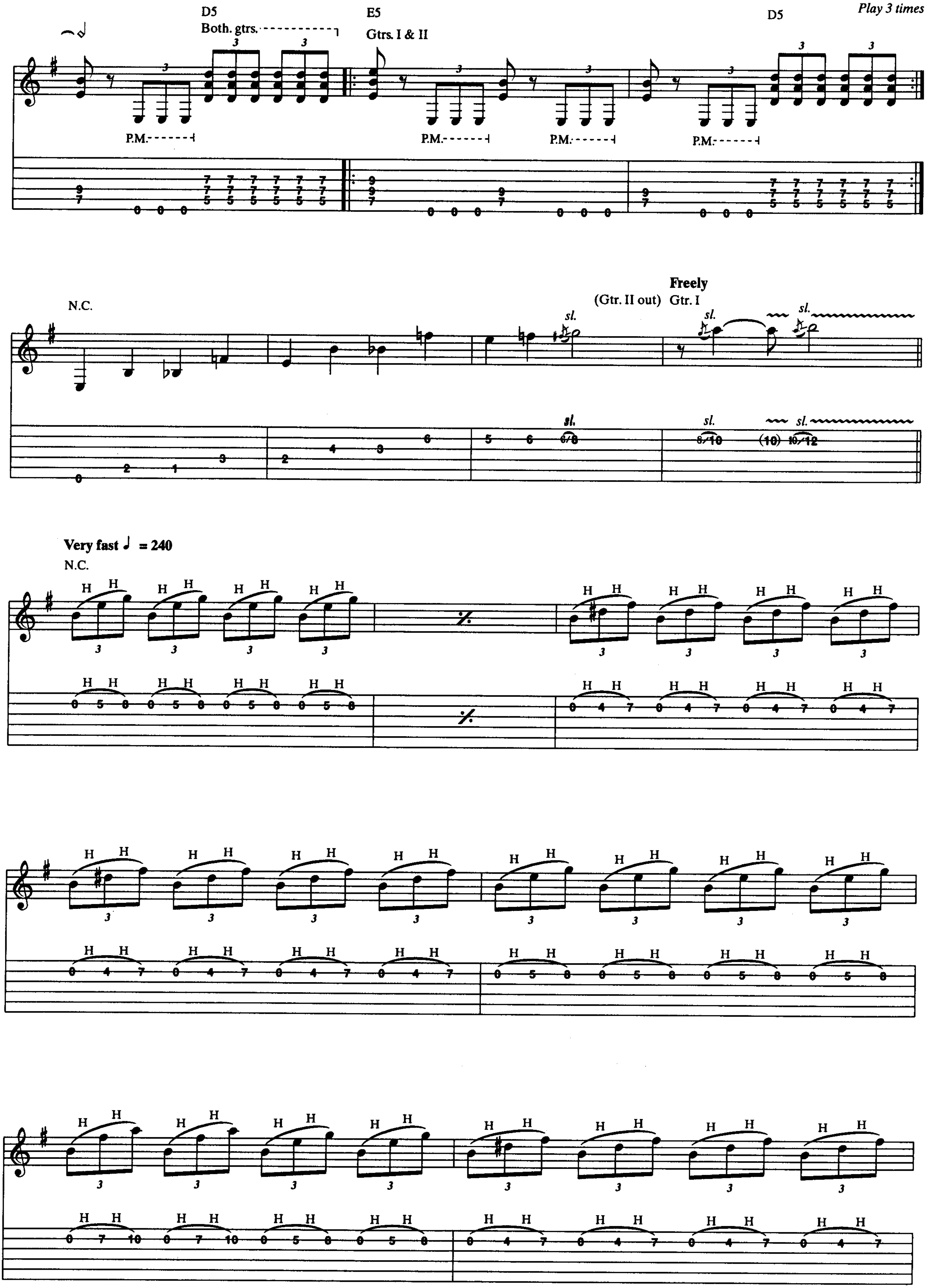

w/Rhy. Fig. 2
w/Rhy. Fig. 1 (1st 2 bars only)
Bb5 G5 III Eb5 C5 III
Oh.
w/Rhy. Fig. 1
Here in this place sis - ter won't let it in; touch it, feel it,
Outro
w/Rhy. Fig. 3 (5½ times)
green hell.
You did your best as some - one could;
I bet you nev - er knew you would.
Did you run a - way from it?
I bet you thought you were real - ly good.
You've come to this as some - one told.
I bet you nev - er knew you would.
D5
P.M.
Gon - na bring green hell.
Green hell.
sl.

Am I Evil?

Words and Music by
Sean Harris and Brian Tatler





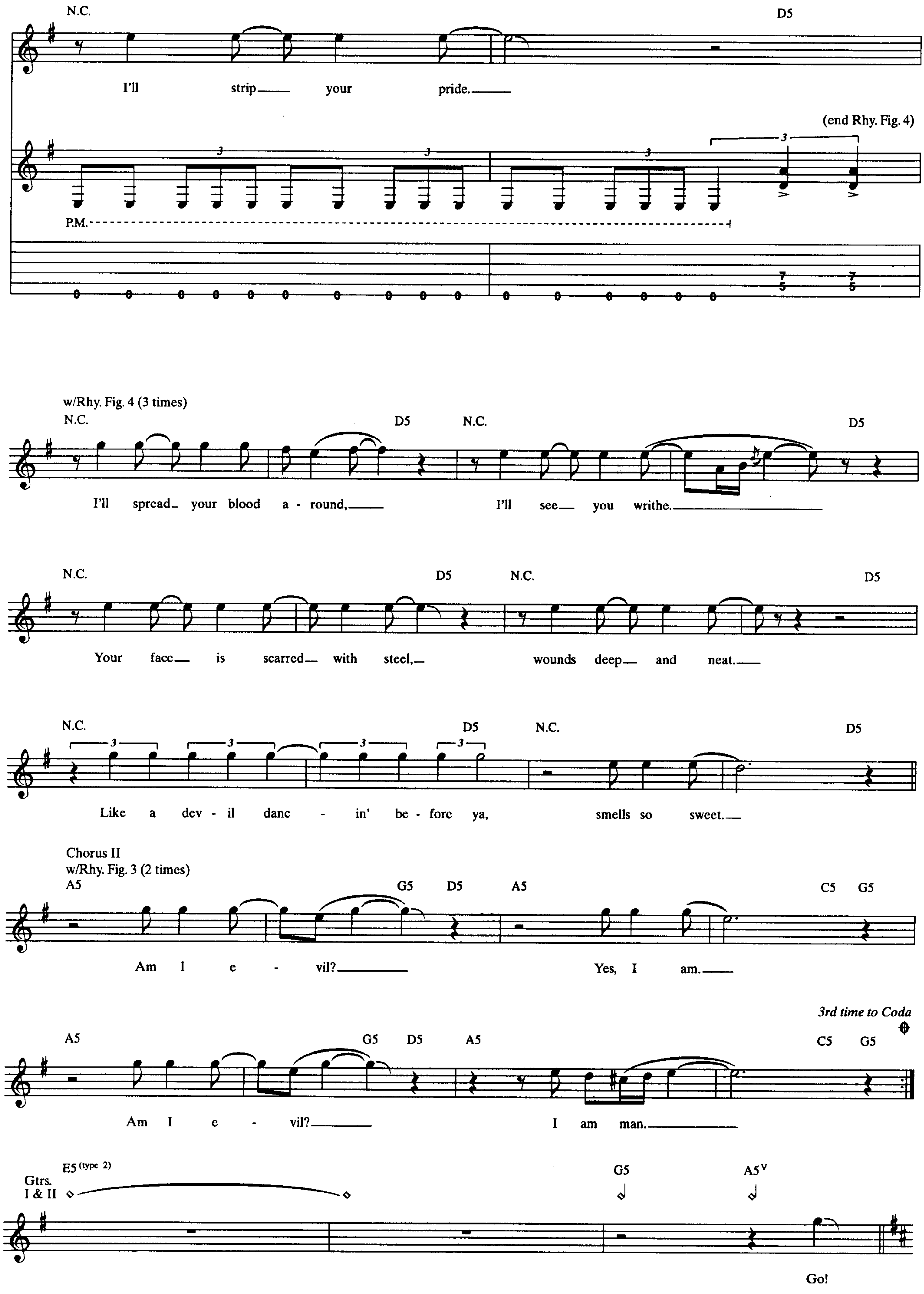


D5
Both. gtrs.
E5
Gtrs. I & II
D5
Play 3 times
P.M.
N.C.
Freely
(Gtr. II out)
Gtr. I
sl.
Very fast ♩ = 240
N.C.
H


H H H H H H
Gtr. II
Harm.
(Gtr. I)
dim.
H H H H H H
0 4 7 0 4 7 0 4 7
Harm.
7
Slower ♩ = 160
(Gtr. I out)
let ring
7 7 7 7 7
Half time feel
N.C. G5 N.C. A5 N.C. B♭5 A5
Play 8 times
(8th time:) 1. My
Rhy. Fig. 1 (Gtrs. I & II)
(end Rhy. Fig. 1)
P.M.
P.M.
P.M.
(Half time feel)
1st, 2nd Verses
w/Rhy. Fig. 1 (8 times)
N.C. G5 N.C. A5 N.C. B♭5 A5 N.C. G5 N.C. A5
moth - er was a witch, she was burned a - live.
watched my moth - er die, I lost my head.
N.C. B♭5 A5 N.C. G5 N.C. A5 N.C. B♭5 A5
Thank - less lit - tle bitch for the
Re - venge now I sought to
(end half time feel)
N.C. G5 N.C. A5 N.C. B♭5 A5 N.C. G5 N.C. A5
tears I cried. Take her down now,
break with my bread. Tak - in' no chanc - es,


N.C. B♭5 A5 N.C. G5 N.C. A5 N.C. B♭5 A5
don't want to see her face. All
you come with me.
N.C. G5 N.C. A5 N.C. B♭5 A5 N.C. G5 N.C. A5
blis - tered and burnt, can't hide my dis - grace.
I'll split you to the bone, help set you free.
Half time feel
Pre-chorus
N.C. D5 N.C. E5 N.C. F5 E5
Twen - ty - sev - en, ev - 'ry one was nice.
Rhy. Fig. 2 (Gtrs. I & II)
(end Rhy. Fig. 2)
P.M.
w/Rhy. Fig. 2 (3 times)
N.C. D5 N.C. E5 N.C. F5 E5 N.C. D5 N.C. E5
Got - ta see 'em, make 'em pay their price. See their bod - ies out on
N.C. F5 E5 N.C. D5 N.C. E5 N.C. F5 E5
(end half time feel)
the ice. Take my time.
Chorus I
w/Rhy. Fig. 1 (5 times)
N.C. G5 N.C. A5 N.C. B♭5 A5 N.C. G5 N.C. A5 N.C. B♭5 A5
Am I e - vil? Yes, I am.
N.C. G5 N.C. A5 N.C. B♭5 A5 N.C. G5 N.C. A5
Am I e - vil? I am man.
1.
N.C. B♭5 A5 N.C. G5 N.C. A5 N.C. B♭5 A5 N.C. G5 N.C. A5 N.C. B♭5 A5
Yes, I am. 2. As I
2.
N.C. B♭5 A5 E5(type 2) D5 C5
Gtrs. I & II
w/Rhy. Fig. 1
N.C. G5 N.C. A5 N.C. B♭5 A5
Yes, I am. Oh!


E5(type 2)
D5
C5
E5(type 2)
D5
C5
E5(type 2)
D5
C5
Gtr. III
sl.
(Gtr. III out)
Faster ♩ = 192
A5
Rhy. Fig. 3 (Gtrs. I & II)
P.M.
G5
D5
A5
1.
C5
G5
(end Rhy. Fig. 3)
2.
C5
Bridge
N.C.
D5
1. On with the ac - tion now,
2. 3. See additional lyrics
Rhy. Fig. 4 (Gtrs. I & II)
P.M.


N.C.
D5
I'll strip your pride.
(end Rhy. Fig. 4)
P.M.
w/Rhy. Fig. 4 (3 times)
N.C.
D5
N.C.
D5
I'll spread your blood a - round,
I'll see you writhe.
N.C.
D5
N.C.
D5
Your face is scarred with steel,
wounds deep and neat.
N.C.
D5
N.C.
D5
Like a dev - il danc - in' be - fore ya,
smells so sweet.
Chorus II
w/Rhy. Fig. 3 (2 times)
A5
G5
D5
A5
C5
G5
Am I e - vil?
Yes, I am.
3rd time to Coda
A5
G5
D5
A5
C5
G5
Am I e - vil?
I am man.
E5 (type 2)
G5
A5
Gtrs. I & II
Go!

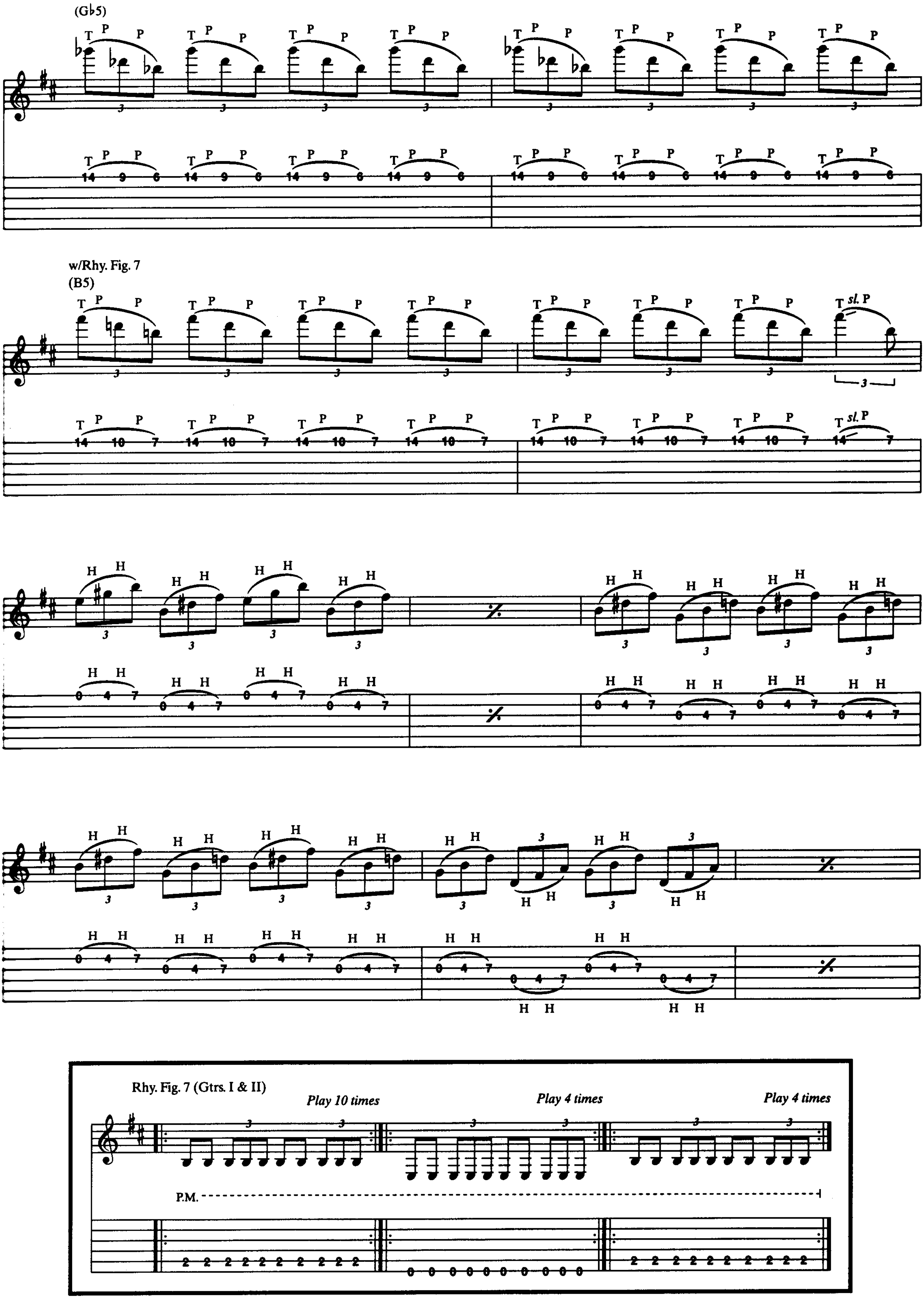

w/Rhy. Fig. 5
N.C.(B5)
Gtr. III
Full
P
H P
sl.
Rhy. Fig. 5 (Gtrs. I & II)
Play 12 times
Play 4 times
Play 10 times
P.M.

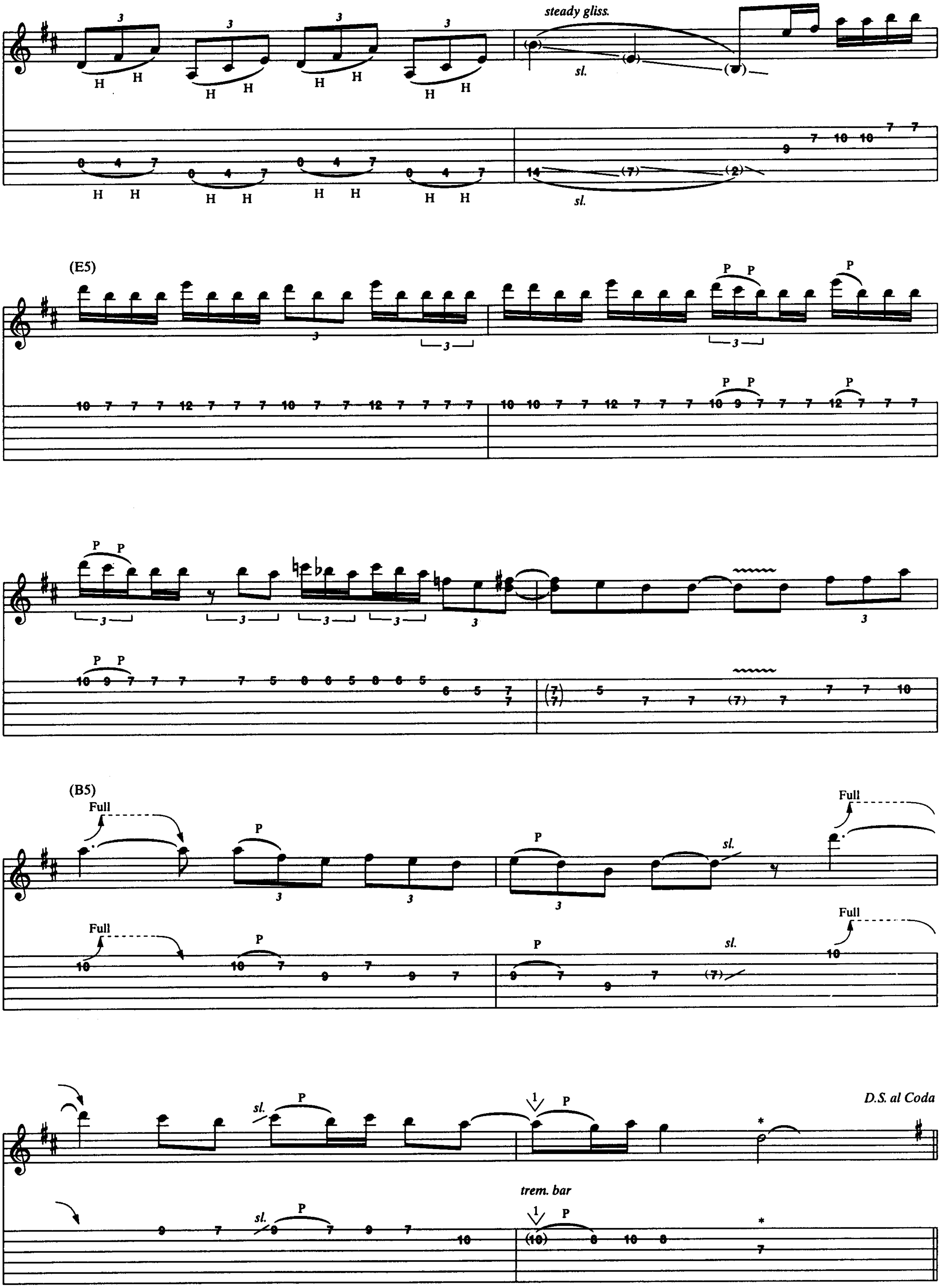


Full
P
H P
1/2
8va
sl.
(E5)
loco


(B5)
Full
P
H
sl.


w/Rhy. Fig. 6
(A5)
(F5)
(B♭5)
Rhy. Fig. 6 (Gtrs. I & II)
P.M.


(G♭5)
w/Rhy. Fig. 7
(B5)
Rhy. Fig. 7 (Gtrs. I & II)
Play 10 times
Play 4 times
Play 4 times
P.M.



*Sustain D (③ 7 fr.) one bar into D.S.



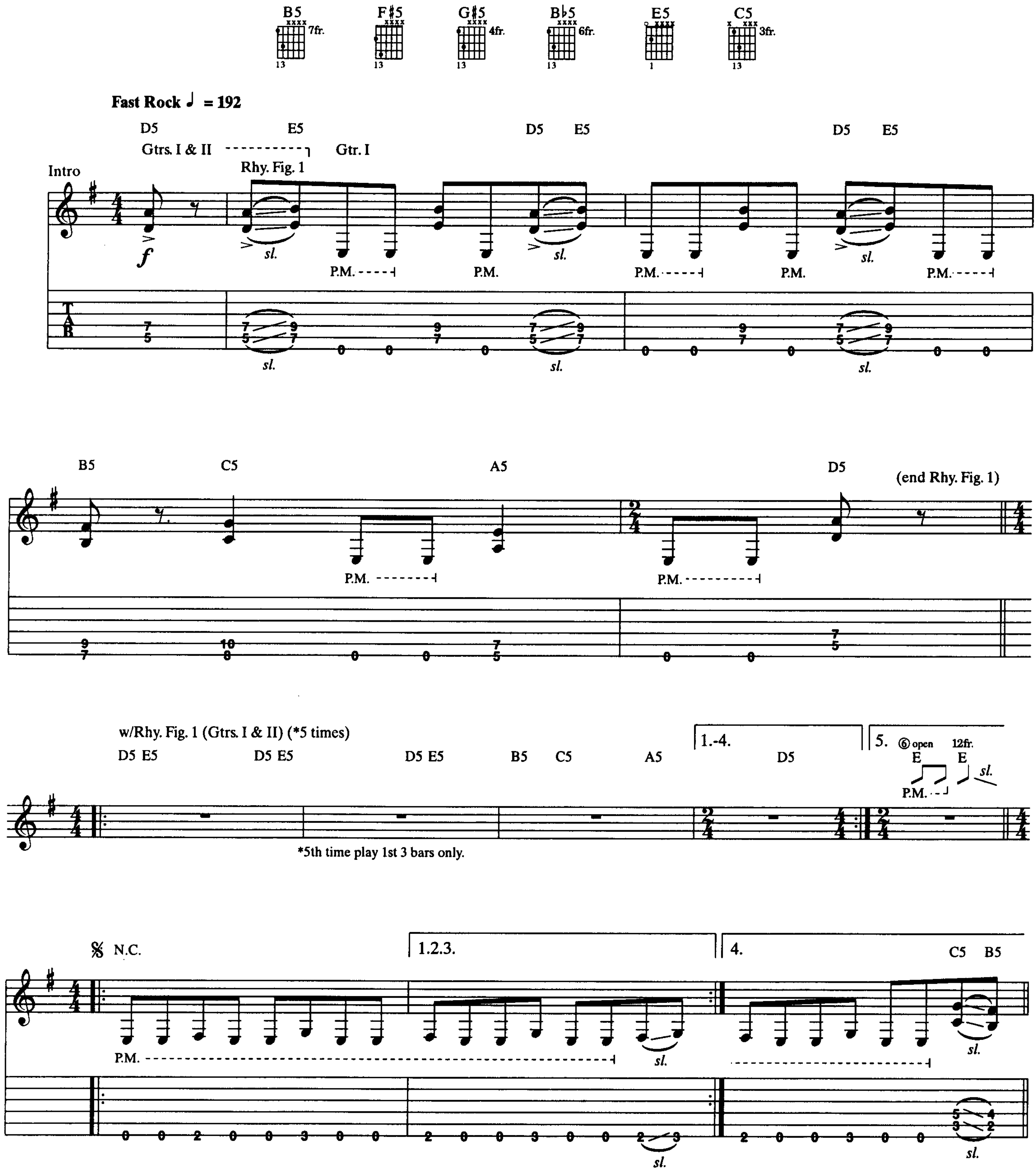
Additional Lyrics

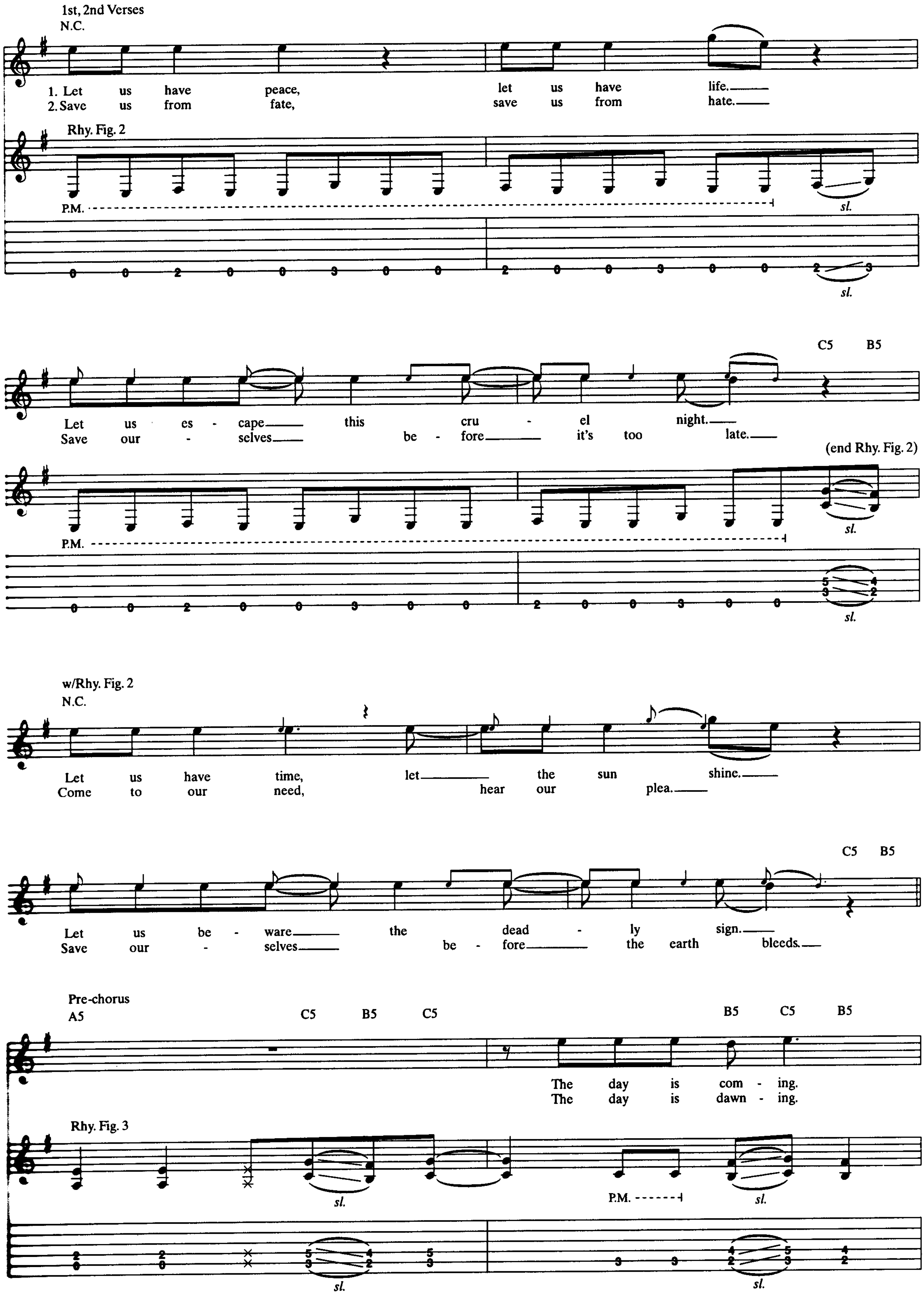
2. I'll make my residence, I'll watch your fire.
   You can come with me, sweet desire.
   My face is long forgotten, my face not my own.
   Sweet and timely whore, take me home. *(To Chorus II)*

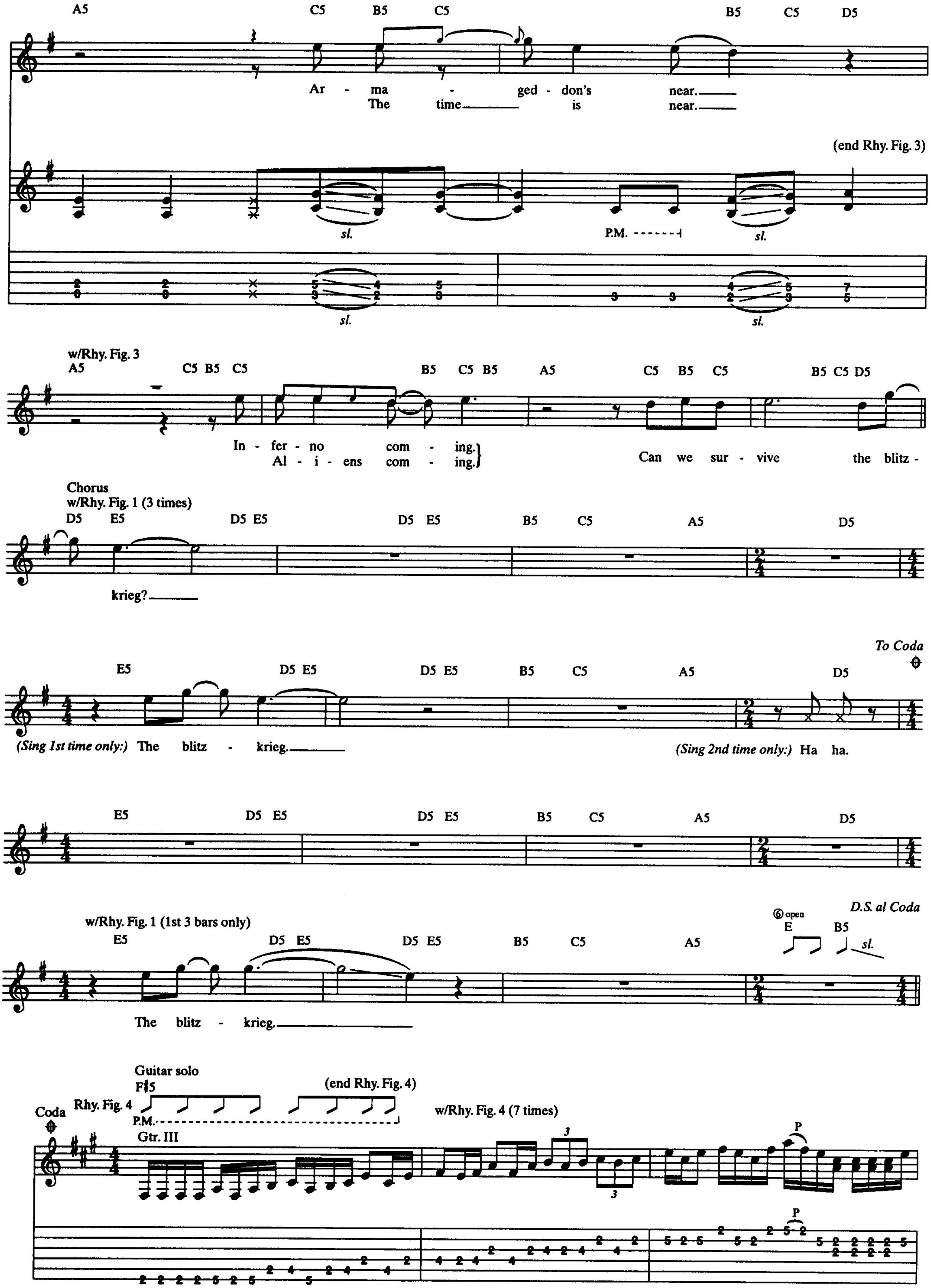
3. My soul is longing for, await my hell,
   Set to avenge my mother, sweeten myself.
   My face is long forgotten, my face not my own.
   Sweet and timely whore, take me home. *(To Chorus II)*

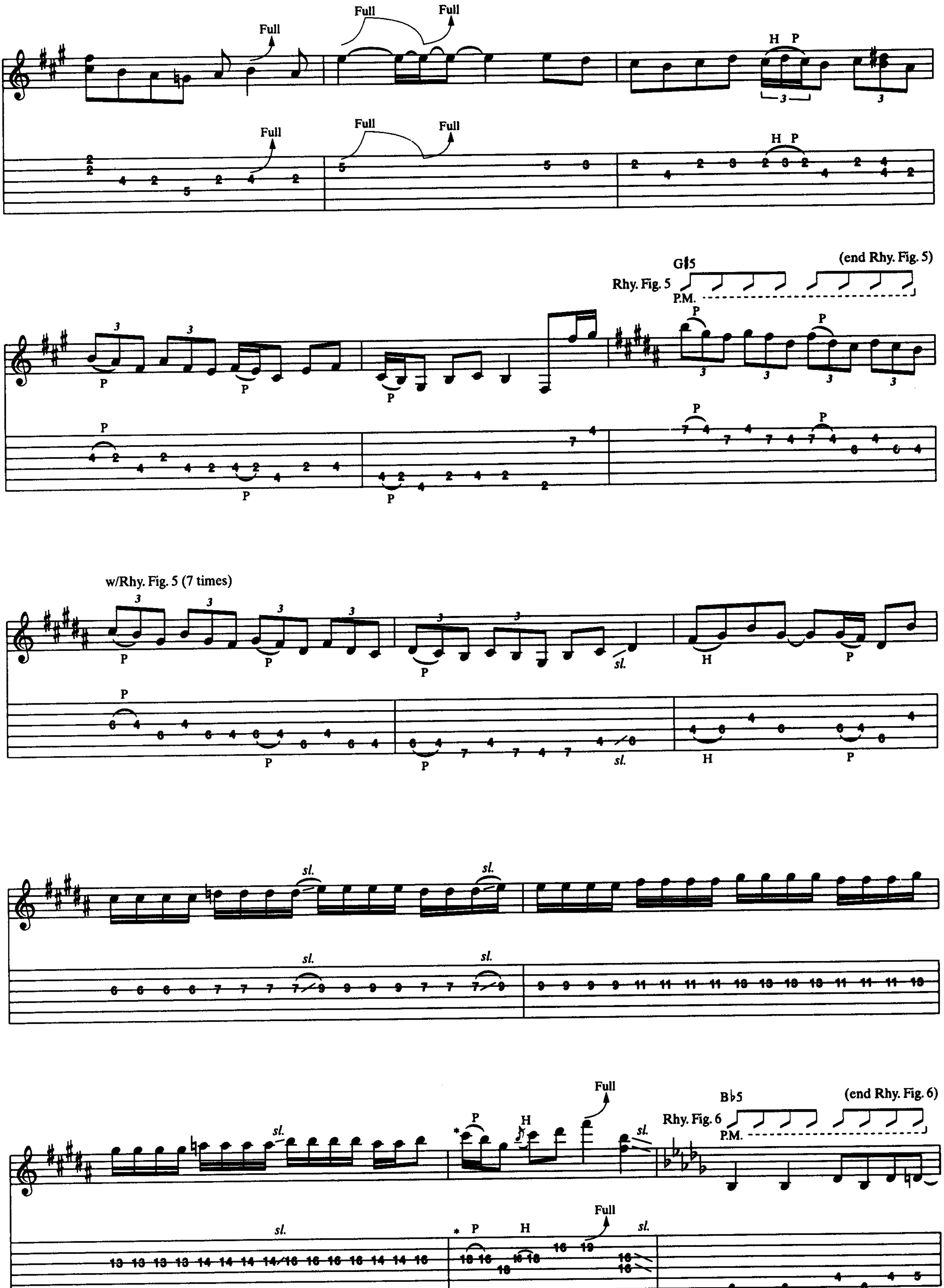
Blitzkrieg

Words and Music by
Ian Jones, Brian Ross and Jim Sirotto

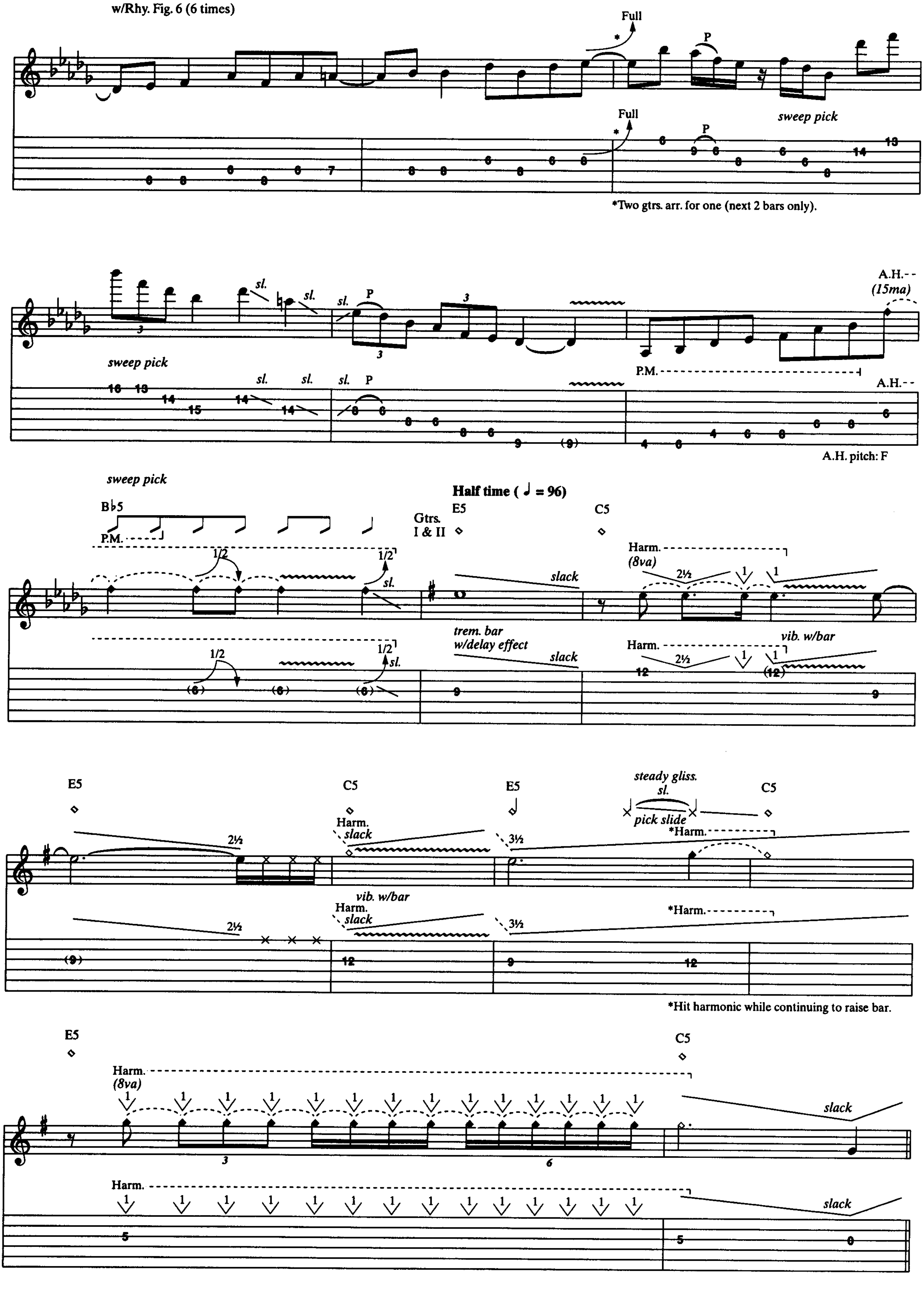



1st, 2nd Verses
N.C.
1. Let us have peace, let us have life.
2. Save us from fate, save us from hate.
Rhy. Fig. 2
P.M.
sl.
0 0 2 0 0 3 0 0
2 0 0 3 0 0 2 3
C5 B5
Let us es - cape this cru - el night.
Save our - selves be - fore it's too late.
(end Rhy. Fig. 2)
P.M.
sl.
0 0 2 0 0 3 0 0
2 0 0 3 0 0
5 3 4 2
w/Rhy. Fig. 2
N.C.
Let us have time, let the sun shine.
Come to our need, hear our plea.
C5 B5
Let us be - ware the dead - ly sign.
Save our - selves be - fore the earth bleeds.
Pre-chorus
A5 C5 B5 C5 B5 C5 B5
The day is com - ing.
The day is dawn - ing.
Rhy. Fig. 3
sl.
P.M.
2 0
2 0
5 3 4 2 5 3
3 3 4 2 5 3 4 2


A5 C5 B5 C5 B5 C5 D5
Ar - ma - ged - don's near.
The time is near.
(end Rhy. Fig. 3)
sl.
P.M.
w/Rhy. Fig. 3
A5 C5 B5 C5 B5 C5 B5 A5 C5 B5 C5 B5 C5 D5
In - fer - no com - ing.
Al - i - ens com - ing.
Can we sur - vive the blitz -
Chorus
w/Rhy. Fig. 1 (3 times)
D5 E5 D5 E5 D5 E5 B5 C5 A5 D5
krieg?
To Coda
E5 D5 E5 D5 E5 B5 C5 A5 D5
(Sing 1st time only:) The blitz - krieg.
(Sing 2nd time only:) Ha ha.
E5 D5 E5 D5 E5 B5 C5 A5 D5
w/Rhy. Fig. 1 (1st 3 bars only)
D.S. al Coda
⑥ open
E5 D5 E5 D5 E5 B5 C5 A5 E B5
The blitz - krieg.
Guitar solo
F♯5
(end Rhy. Fig. 4)
Coda
Rhy. Fig. 4
P.M.
w/Rhy. Fig. 4 (7 times)
Gtr. III
P



*Two gtrs. arr. for one (this bar only).


w/Rhy. Fig. 6 (6 times)
Full
P
sweep pick
*Two gtrs. arr. for one (next 2 bars only).
sl.
A.H.
(15ma)
P.M.
A.H. pitch: F
sweep pick
B♭5
Half time (♩ = 96)
E5
C5
Gtrs. I & II
Harm.
(8va)
slack
trem. bar w/delay effect
vib. w/bar
steady gliss.
pick slide
*Harm.
*Hit harmonic while continuing to raise bar.


Tempo I
Play 4 times
⑥ open
E
⑤3fr.
C
2fr.
B
open
A
⑥3fr.
G
Gtrs. I & II
P.M.
Gtr. III
Gtr. IV
E5 E6 E5 E6 E5 C5 C6 Csus4 C Csus4 C
P.M.
*Two gtrs. arr. for one.
A5 Asus4 A N.C.
P.M.
N.C.
P.M.
Free time
E5
N.C.
8va
Gtr. I
loco
sl.
*While damping strings w/L.H., tap w/edge of pick at frets indicated.

Breadfan

Words and Music by
Anthony Bourge, John Burke Shelley
and Raymond Phillips




1st, 2nd, 3rd Verses
N.C.
1.3. Bread - fan, o - pen up your mind, o - pen up your purse, o - pen up your vault, nev - er, nev - er gon - na lose it.
2. Los - er, give it all a - way, nev - er stay with a win - ner, with the man with all the filth - y mon - ey.
Rhy. Fig. 1 (Gtrs. I & II)
P.M.
H
(end Rhy. Fig. 1)
D5
D♯5
w/Rhy. Fig. 1
Bread - fan, take it all a - way, nev - er give an inch, got - ta make a mint, got - ta make me a mil - lion.
Come on, keep it all a - side with a ride on a rec - ord on the top, if you're gon - na be a bad boy.


N.C.
Bread - fan, you got it wrong, it's your long time friend, gon - na
Gtrs. I & II
P.M.
D5
D♯5
lose it in the end. Who's a fool?
H
N.C.
Sea - gull,— give it all a - way, stay a bird, stay a man, stay a
To Coda
1.
ghost, stay what— you wan - na— be.
P

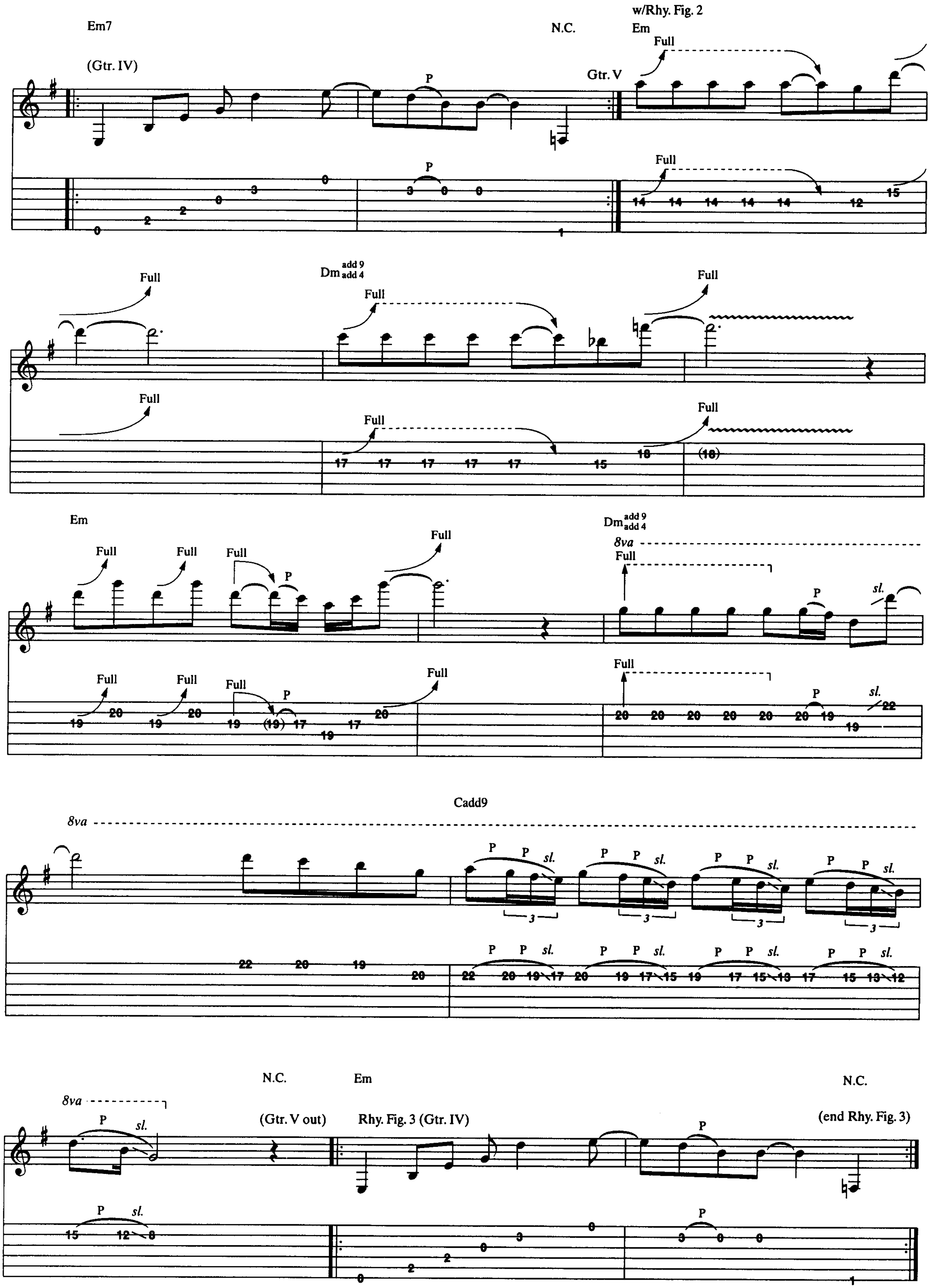

w/Riff A (Gtr. I) (2 times)
E5
N.C.
E5
N.C.
w/Riff A (Gtrs. I & II) (1¾ times)
w/Rhy. Fill 1
G5 F♯5 F5
2.
(cont. in notation)
D♯5
Guitar solo
E5
Gtrs. I & II
Gtr. III
E5
D♯5

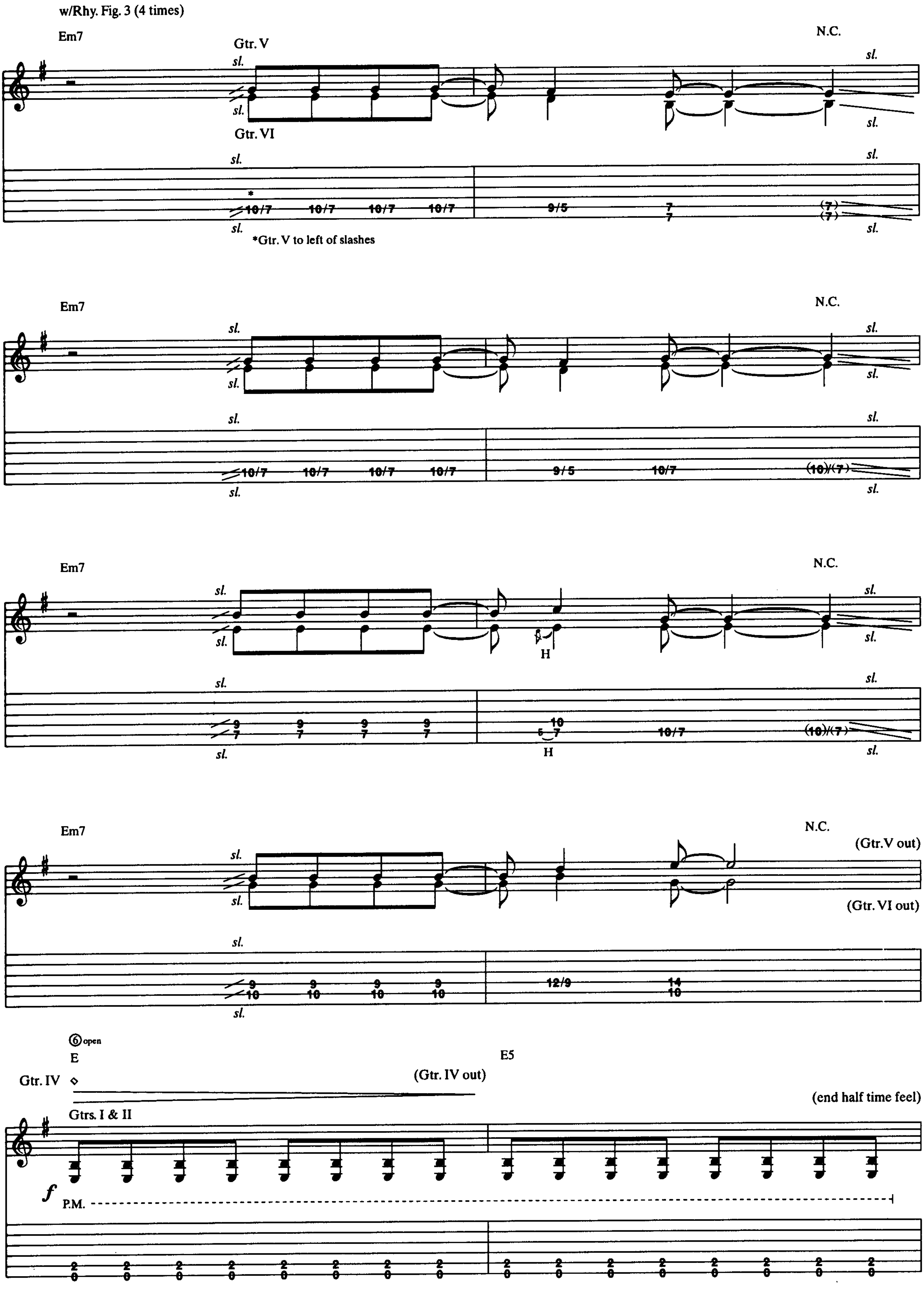

E5 D5 D♯5
E5 D♯5 E5 D♯5
8va
sl.
E5 D♯5 E5 E5 (type2) F♯5 E5 (type2)
P.M.
8va
sl.
F♯5 sl. G5 F♯5 sl. G5
P.M.
8va
Full
P


F♯5 sl. G5
P.M.
8va
P
Full
F♯5 sl. G5
P.M.
G♯5 sl. A5
P.M.
P sl.
G♯5 sl. A5
P.M.
⑥open
E
H H
P.M.
(cont. in notation)
A5
G5
A5
G5
A5
G5
Full

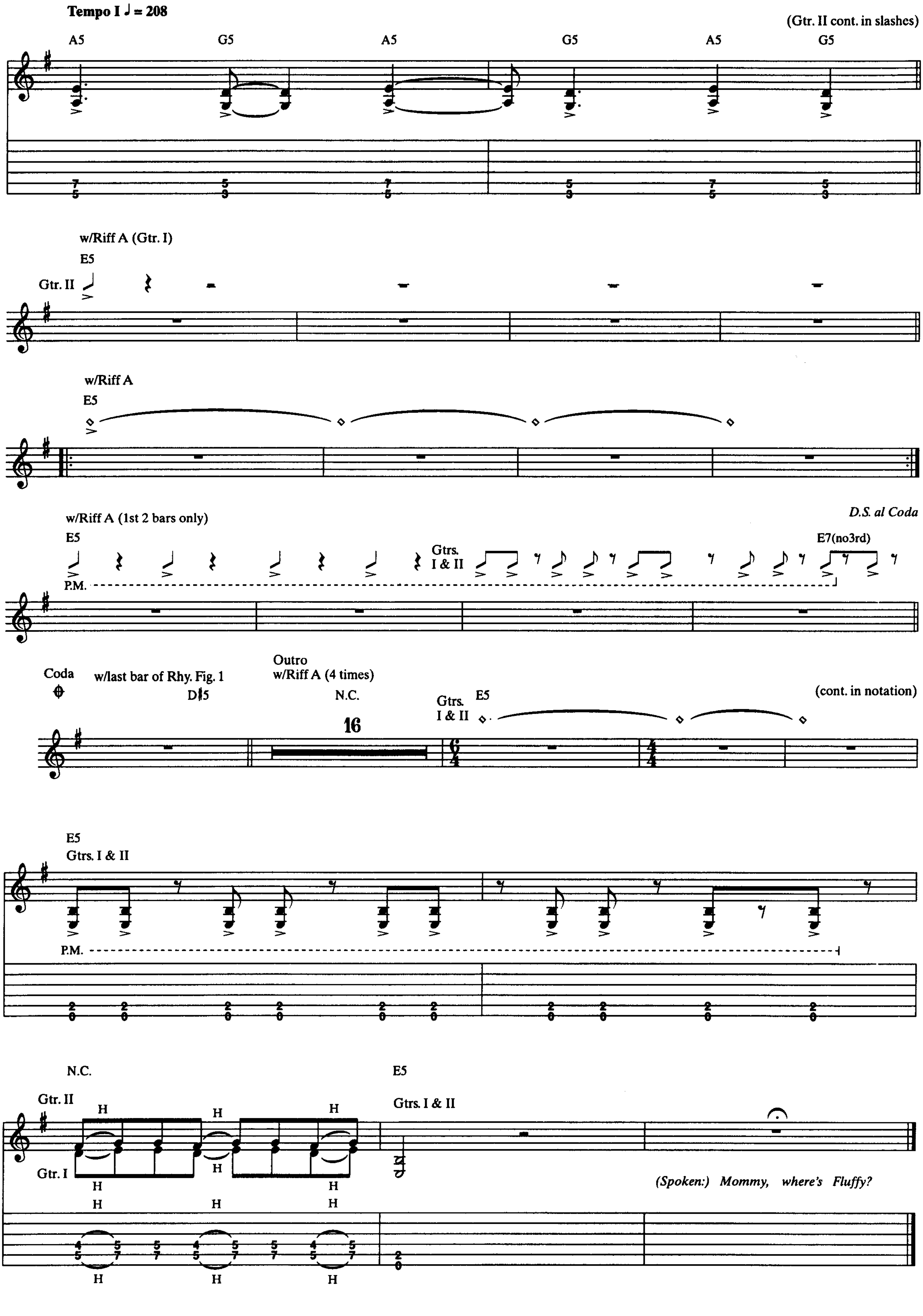

Half time feel
N.C.
8va
Full
sl.
(Gtr. III out)
Play 4 times
2nd time substitute Rhy. Fill 2
(Play 1st time only)
Full
sl.
Gtrs. I & II
H
sl.
P.M.
A5
G5
A5
G5
A5
G5
E5
(end half time feel)
Slower ♩ = 124
Em
Gtr. IV (clean)
mf let ring
*Sustain and fade over next 2 bars.
Dm add 9 add 4
1.
2.
P
Rhy. Fill 2 (Gtrs. I & II)
P.M.


Half time feel
Em
Gtr. V (semi-clean)
Dm add 9 add 4
mp
trem. bar.
*Depress bar before striking note.
Rhy. Fig. 2 (Gtr. IV)
Em
Dm add 9 add 4
Cadd9
N.C.
(Gtr. V out)
(end Rhy. Fig. 2)


Em7
(Gtr. IV)
N.C.
Gtr. V
w/Rhy. Fig. 2
Em
Full
P
Dm add 9 add 4
Full
Em
Full
8va
sl.
Cadd9
P P sl.
N.C.
(Gtr. V out)
Rhy. Fig. 3 (Gtr. IV)
(end Rhy. Fig. 3)

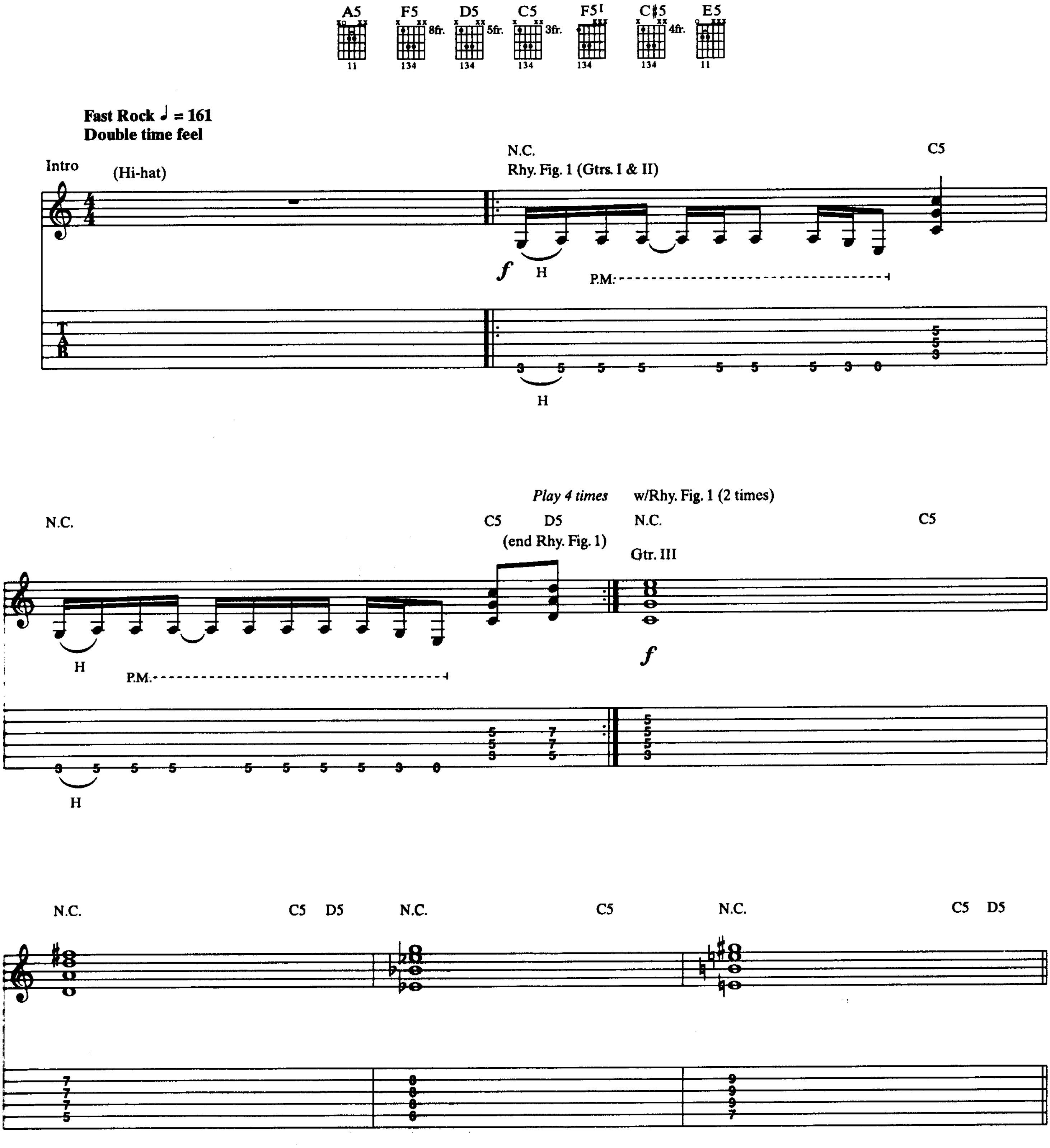


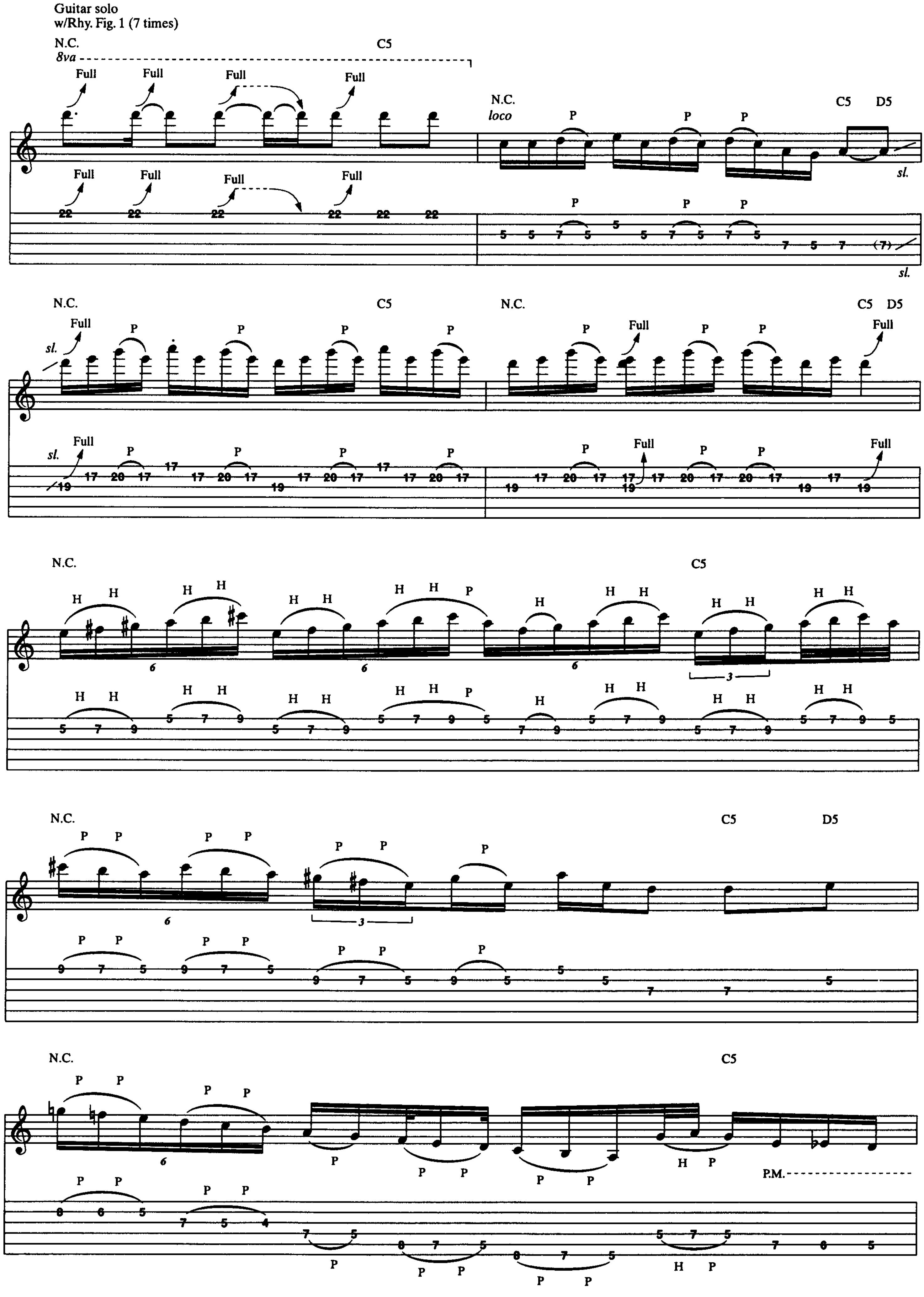
w/Rhy. Fig. 3 (4 times)
Em7
Gtr. V
Gtr. VI
N.C.
sl.
*Gtr. V to left of slashes
Em7
N.C.
Em7
N.C.
H
Em7
N.C.
(Gtr. V out)
(Gtr. VI out)
⑥open
E
E5
Gtr. IV
(Gtr. IV out)
(end half time feel)
Gtrs. I & II
f
P.M.


Tempo I ♩ = 208
(Gtr. II cont. in slashes)
A5
G5
A5
G5
A5
G5
w/Riff A (Gtr. I)
E5
Gtr. II
w/Riff A
E5
w/Riff A (1st 2 bars only)
D.S. al Coda
E5
Gtrs. I & II
E7(no3rd)
P.M.
Coda
w/last bar of Rhy. Fig. 1
D♯5
Outro
w/Riff A (4 times)
N.C.
16
Gtrs. I & II
E5
(cont. in notation)
E5
Gtrs. I & II
P.M.
N.C.
Gtr. II
Gtr. I
E5
Gtrs. I & II
(Spoken:) Mommy, where's Fluffy?

The Prince

Words and Music by
Sean Harris and Brian Tatler

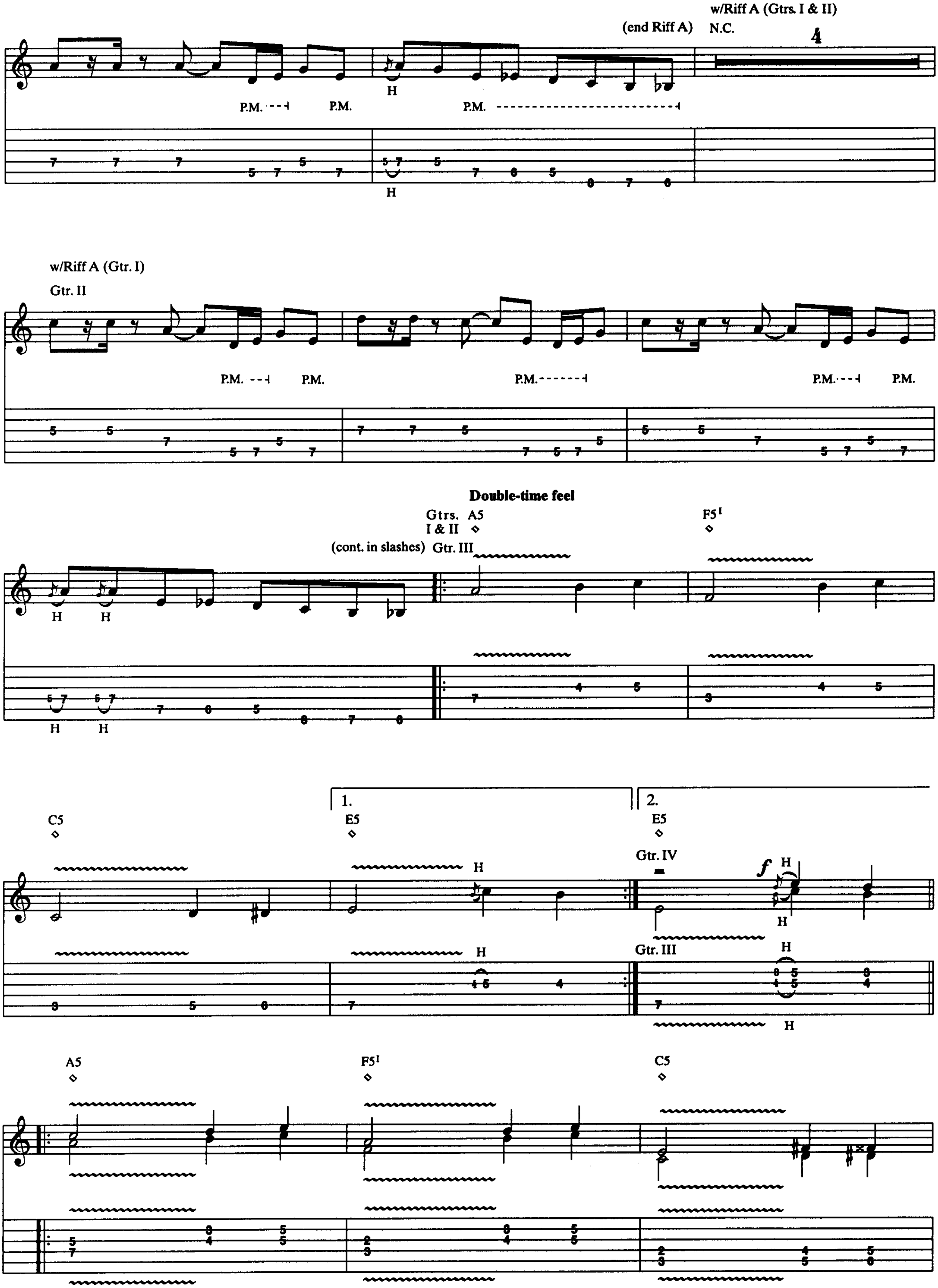



Guitar solo
w/Rhy. Fig. 1 (7 times)
N.C.
C5
8va
Full
loco
P
D5
sl.
H
P.M.


N.C.
A.H.
(8va)
C5
D5
Full
P
H
sl.
8va
T
(Gtr. III out)
Play 4 times
Gtrs. I & II
P.M.


1st time w/Rhy. Fill 1 (Gtr. II)
N.C.
Rhy. Fig. 2 (Gtrs. I & *II)
D5
C5
**
P.M.
P.M.
P.M.
*Gtr. II enter 2nd time.
**Gtr. I omits cue notes (throughout).
(end Rhy. Fig. 2)
1/2
N.C.
D5
C5
P H
1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (1¾ times) (Gtrs. I & II)
1. Now I see his face,
2.3. See additional lyrics
I see his smile.
w/Rhy. Fill 2
Such a lone - ly place,
no gold - en mile.
w/Rhy. Fig. 2 (1¾ times)
Eyes tell of mor - bid tales
of his black heart.
Rhy. Fill 1 (Gtr. II)
Rhy. Fill 2 (Gtrs. I & II)
1/2


w/Rhy. Fill 2
N.C.
D5
C5
His deeds through ag - es past tell of his part.
Chorus
Gtrs. I & II
A5
F5
See his face, see his smile; time to die.
open 3fr.
P.M.
Go, woh, go.
To Coda
1.
2.
w/Rhy. Fig. 2 (1st 3 bars only)
*w/Rhy. Fig. 2 (2 times)
(Bass)
C♯5
*Gtr. II play w/slight variations ad lib.
Play 4 times
(4th time Gtr. II cont. in slashes)
(4th time end double time feel)
Gtrs. I & II
G5
sl.
Gtr. II
(Gtr. II out)
Riff A (Gtr. I)
1/4



w/Riff A (Gtrs. I & II)
(end Riff A)
N.C.
4
P.M.
P.M.
H
P.M.
H
w/Riff A (Gtr. I)
Gtr. II
P.M.
P.M.
P.M.
P.M.
P.M.
Double-time feel
Gtrs. I & II
A5
F5
(cont. in slashes)
Gtr. III
H
H
C5
1.
E5
H
2.
E5
Gtr. IV
f
H
Gtr. III
A5
F5
C5



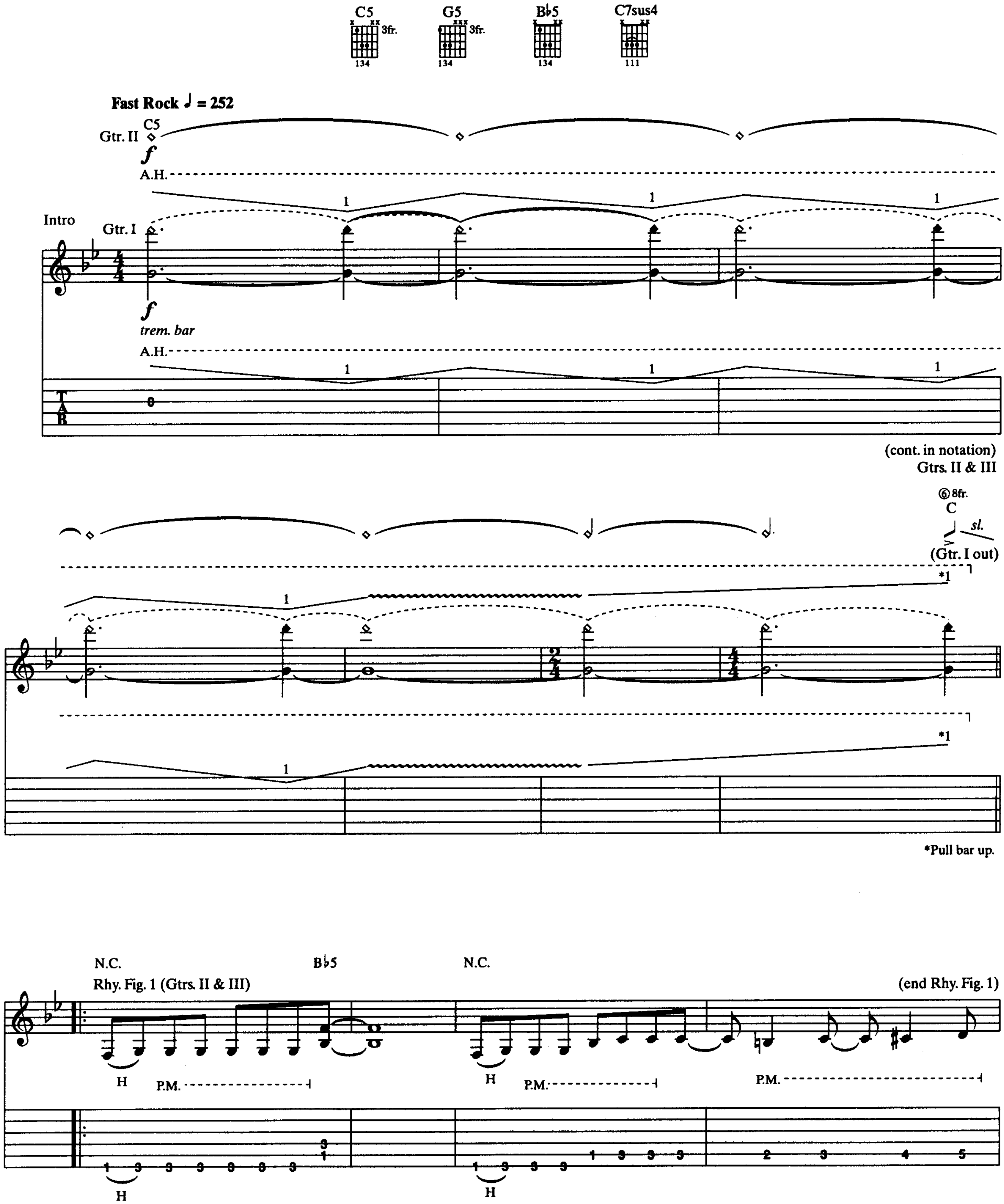
Additional Lyrics

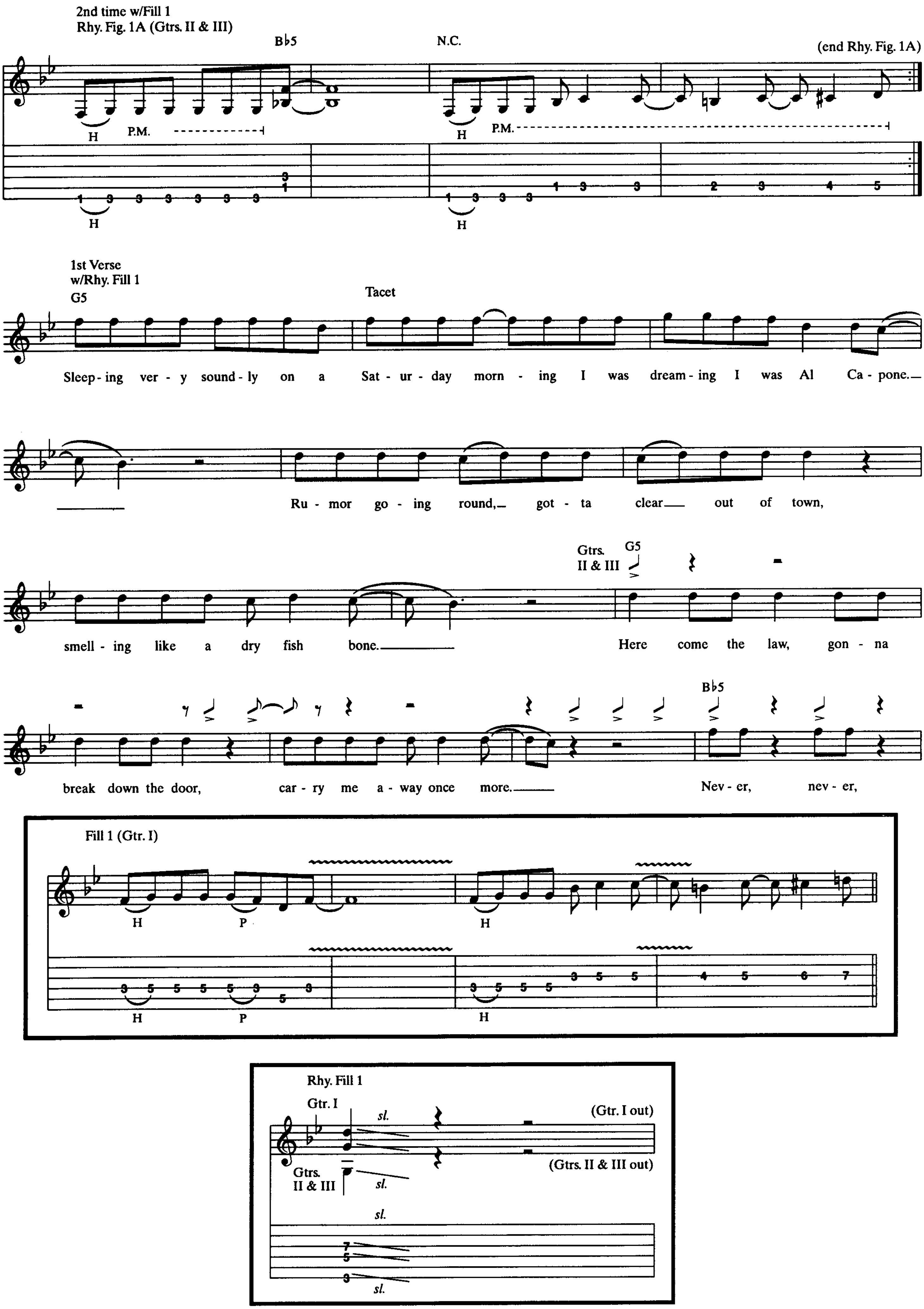
2. Angel from below, change my dreams.
   I want for glory's hour, for wealth's esteem.
   I wish to sell my soul, to be reborn.
   I wish for earthly riches, don't want no crown of thorns. *(To Chorus)*

3. I was born a fool, don't want to stay that way.
   Devil, take my soul, with diamonds you repay.
   I don't care for heaven, so don't you look for me to cry.
   And I will burn in hell from the day I die. *(To Chorus)*

Stone Cold Crazy

Words and Music by
Freddie Mercury, Brian May,
Roger Taylor and John Deacon

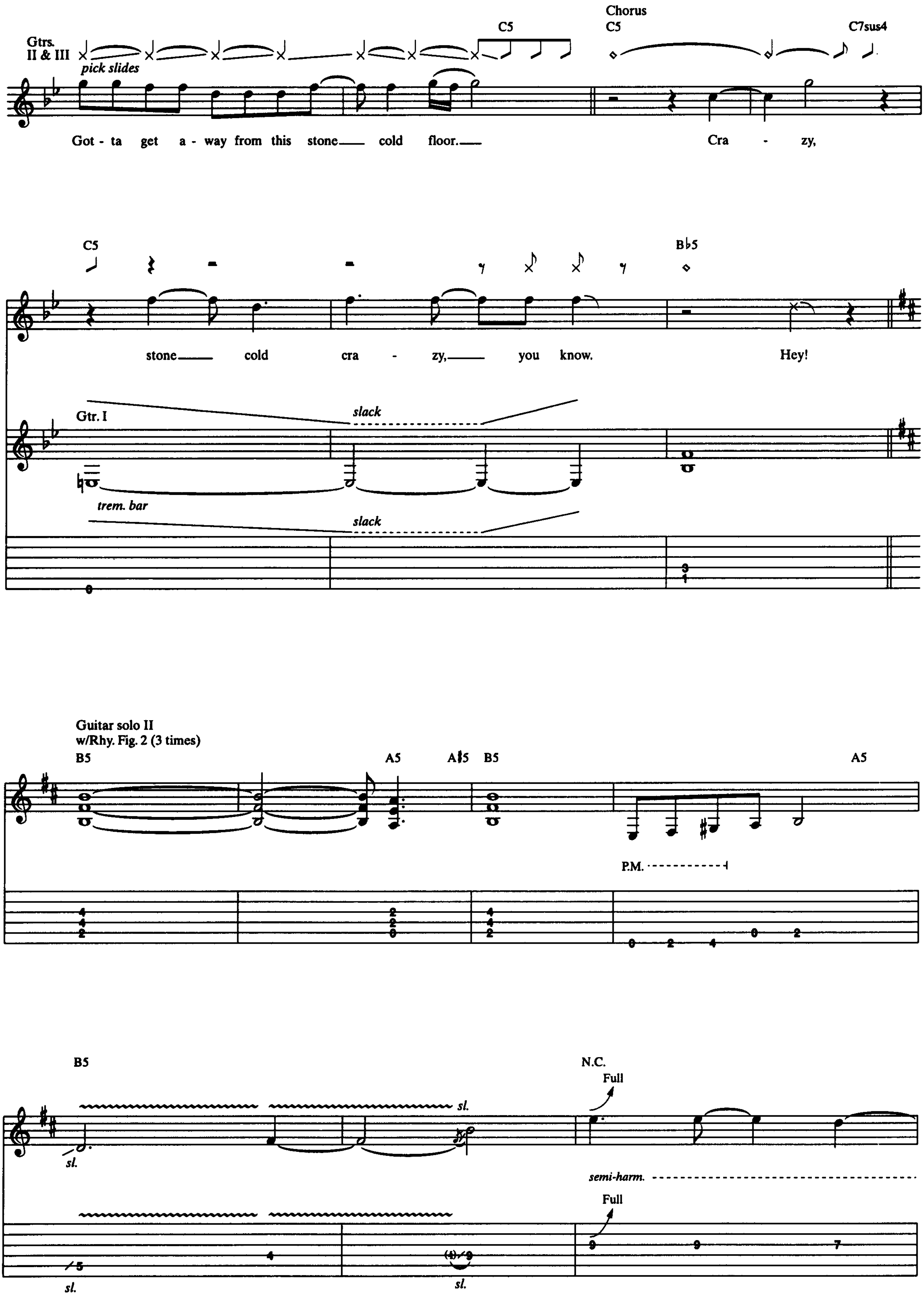



2nd time w/Fill 1
Rhy. Fig. 1A (Gtrs. II & III)
B♭5
N.C.
(end Rhy. Fig. 1A)
H P.M.
H P.M.
1st Verse
w/Rhy. Fill 1
G5
Tacet
Sleep - ing ver - y sound - ly on a Sat - ur - day morn - ing I was dream - ing I was Al Ca - pone.
Ru - mor go - ing round, got - ta clear out of town,
Gtrs. II & III G5
smell - ing like a dry fish bone. Here come the law, gon - na
B♭5
break down the door, car - ry me a - way once more. Nev - er, nev - er,
Fill 1 (Gtr. I)
H P H
Rhy. Fill 1
Gtr. I
sl.
(Gtr. I out)
Gtrs. II & III
(Gtrs. II & III out)
sl.

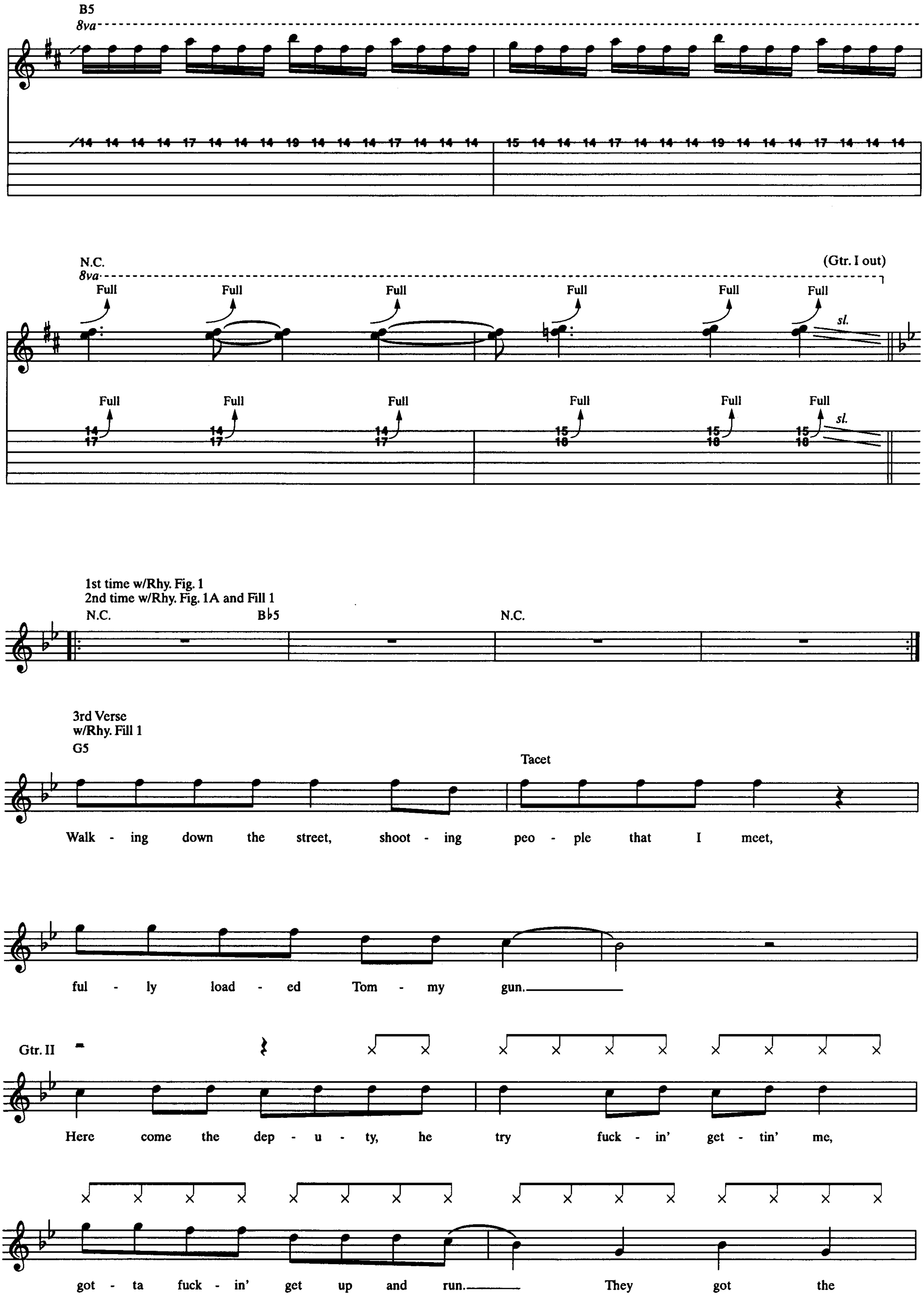


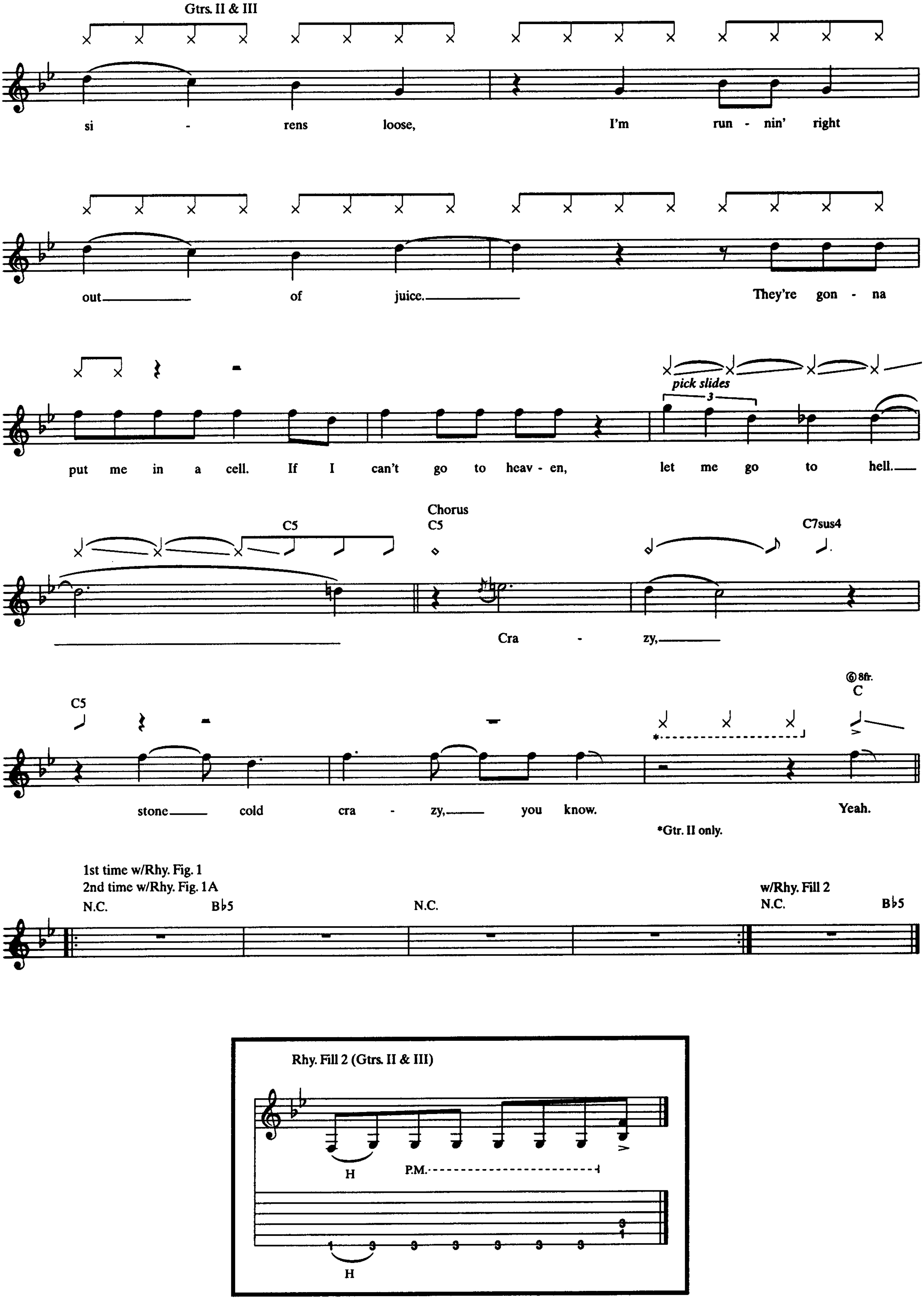
C5
pick slides
nev - er want it an - y - more. Got - ta get a - way from this stone cold floor.
Chorus
C5
C7sus4
C5
⑥ 8fr.
C
sl.
Cra - zy, stone cold cra - zy, you know.
1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A
N.C.
B♭5
N.C.
Guitar solo I
G5
A5
A♯5
B5
Full
A5
A♯5
Gtr. I
grad. bend
Full
Gtrs. II & III
Rhy. Fig. 2
P.M.
B5
H P
A5
B5
H P
P.M.
P.M.


N.C.
(Gtr. I out)
Harm.
(8va)
*2½
Harm.
*2½
*Pull bar up.
(end Rhy. Fig. 2)
H
P.M.
sl.
1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A
N.C.
B♭5
N.C.
2nd Verse
⑥ 3fr.
G
(Gtrs. II & III out)
N.C.
Gtrs. II & III
sl.
Rain - y af - ter - noon, on a kill - er ty - phoon, and she's play - ing with my slide trom - bone.
w/Fill 2
An - y - more, an - y - more, can - not take it an - y - more.
Fill 2 (Gtr. III)
sl.


Chorus
C5
C7sus4
Gtrs. II & III
pick slides
Got - ta get a - way from this stone cold floor.
Cra - zy,
B♭5
stone cold cra - zy, you know.
Hey!
Gtr. I
slack
trem. bar
Guitar solo II
w/Rhy. Fig. 2 (3 times)
B5
A5
A♯5
P.M.
N.C.
Full
sl.
semi-harm.

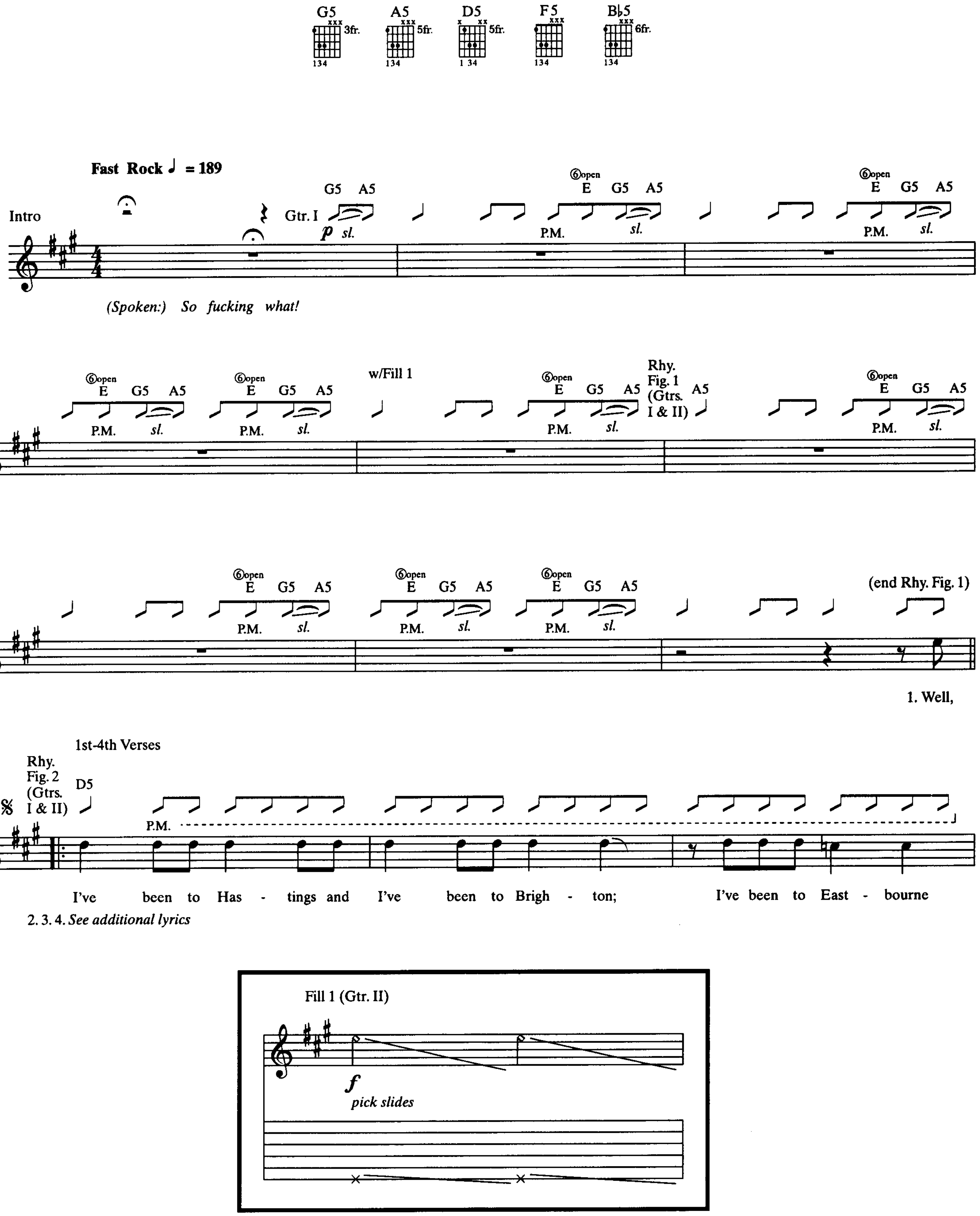

B5
Full
A5
Full
A♯5
P
vib. w/bar
grad. bend
Full
Full
P
B5
Full
A5
B5
8va
P P
grad. bend
Full
P P
8va
N.C.
sl.
sl.
B5
8va
A5
A♯5
sl.
sl.
sl.
B5
8va
A5
sl.
sl.

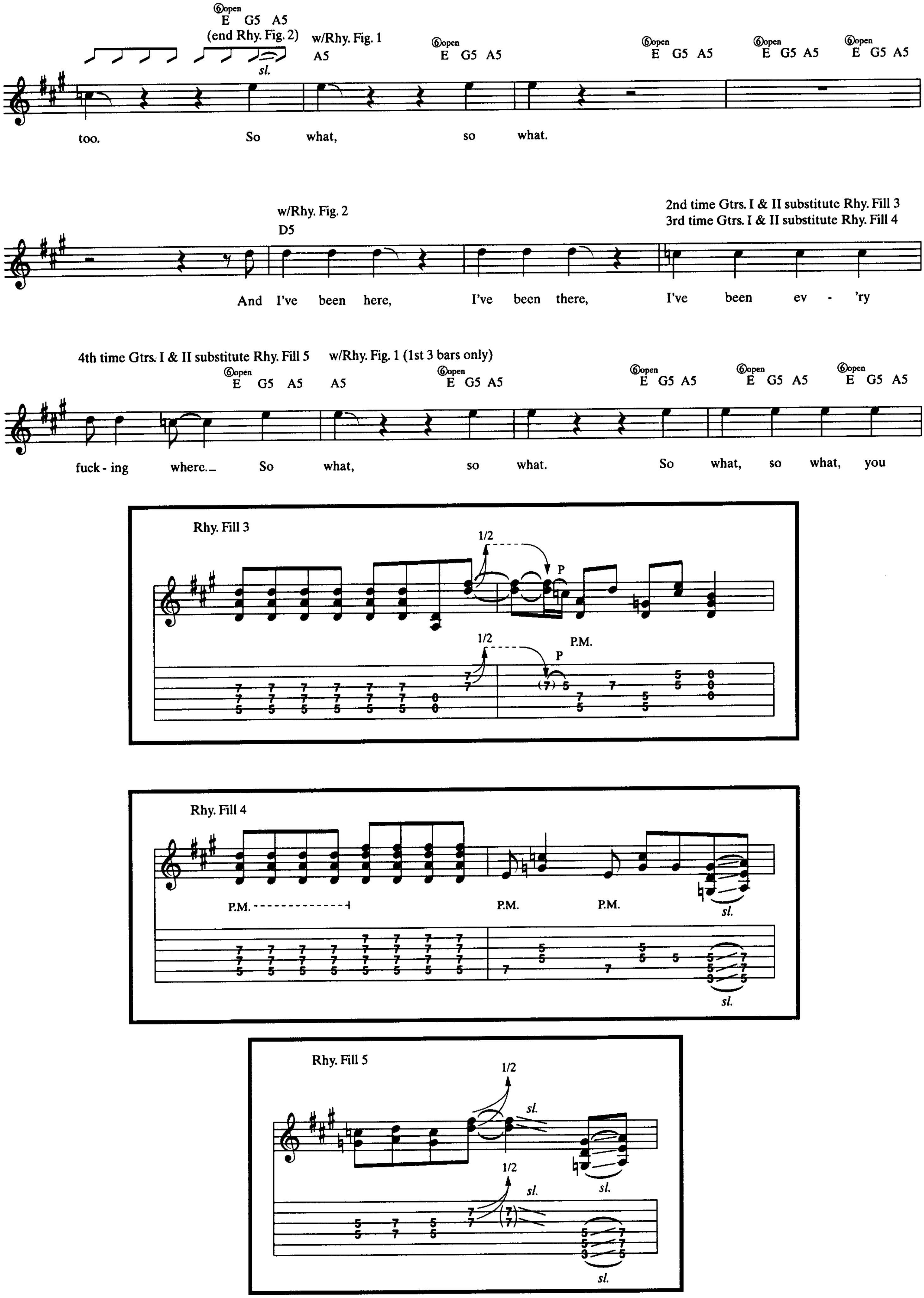

B5
8va
N.C.
8va
(Gtr. I out)
Full
sl.
1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A and Fill 1
N.C.
B♭5
N.C.
3rd Verse
w/Rhy. Fill 1
G5
Tacet
Walk - ing down the street, shoot - ing peo - ple that I meet,
ful - ly load - ed Tom - my gun.
Gtr. II
Here come the dep - u - ty, he try fuck - in' get - tin' me,
got - ta fuck - in' get up and run. They got the

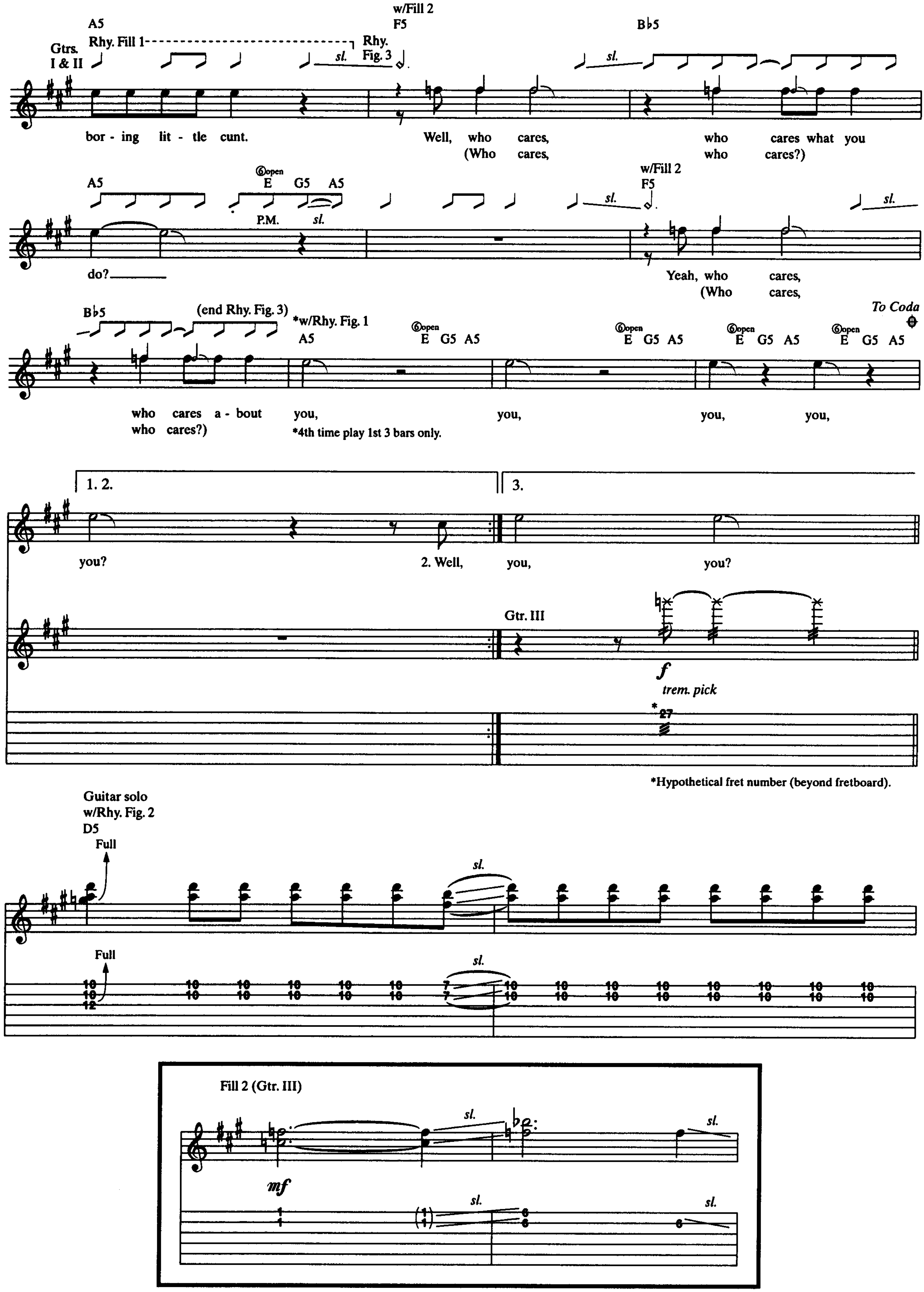

Gtrs. II & III
si - rens loose, I'm run - nin' right
out of juice. They're gon - na
pick slides
3
put me in a cell. If I can't go to heav - en, let me go to hell.
Chorus
C5
C5
C7sus4
Cra - zy,
C5
⑥ 8fr.
C
stone cold cra - zy, you know. Yeah.
*Gtr. II only.
1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A
N.C.
B♭5
N.C.
w/Rhy. Fill 2
N.C.
B♭5
Rhy. Fill 2 (Gtrs. II & III)
H
P.M.
1 3 3 3 3 3 3
3
1
H

So What

Words and Music by
Cris Exall, Clive Harvey Blake,
Nick John Culmer and Aghssa Djahanshah

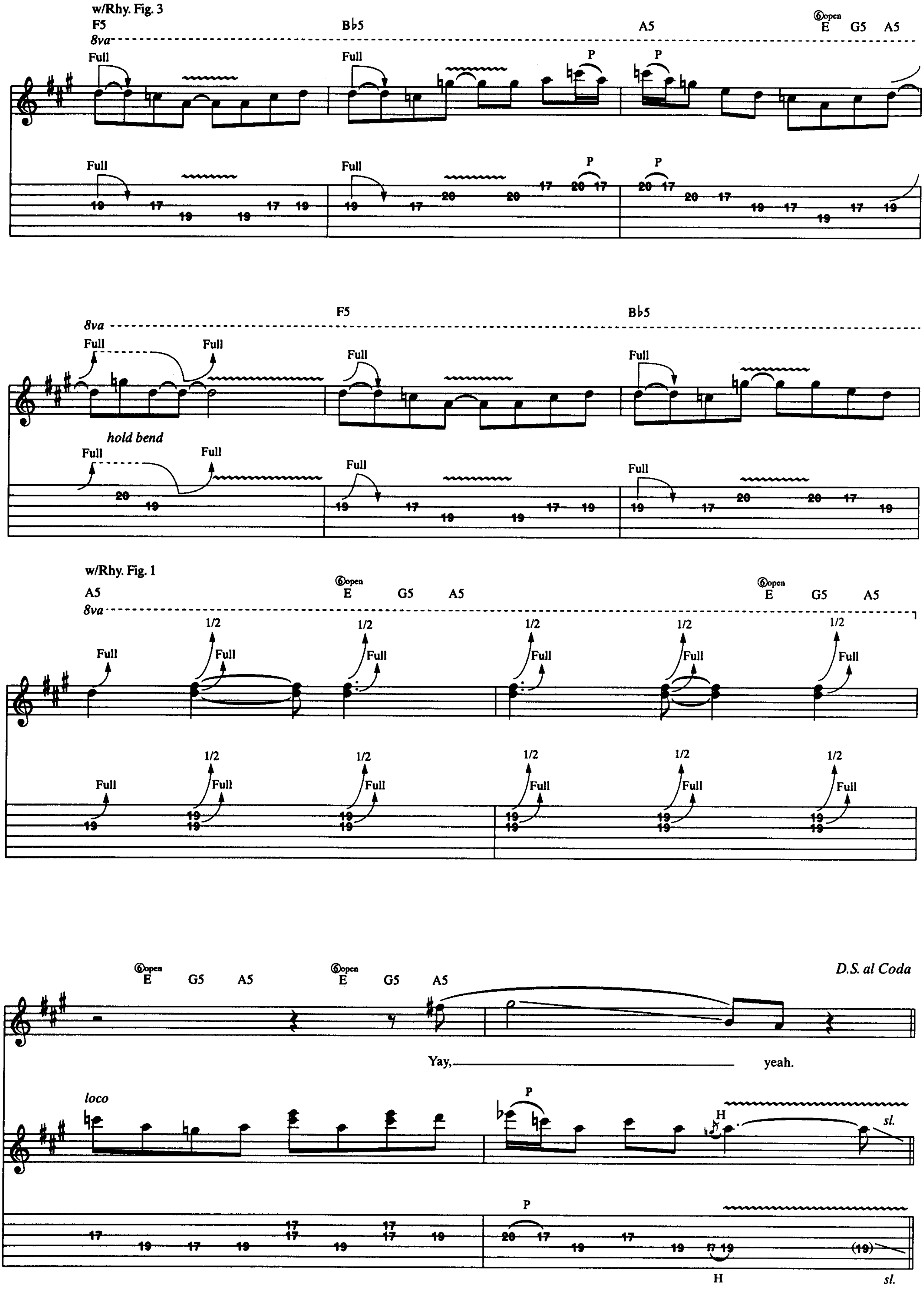


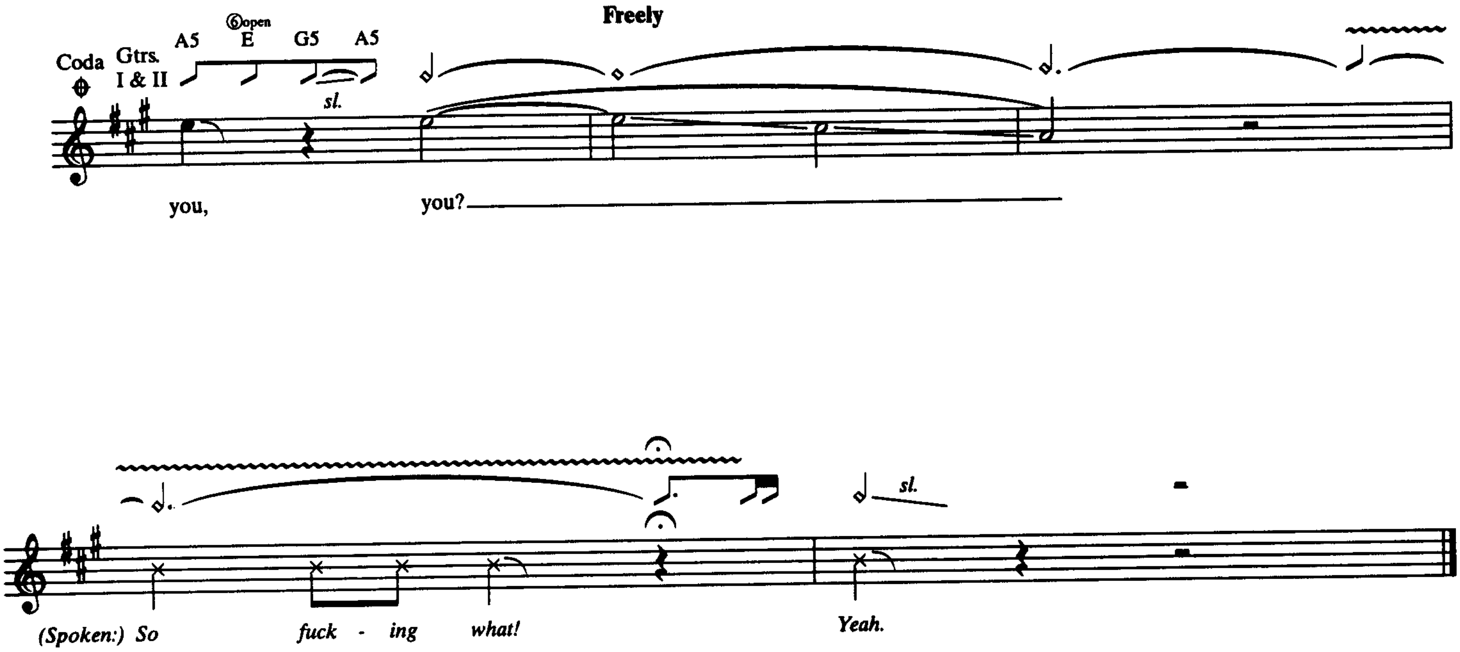

⑥open E G5 A5
(end Rhy. Fig. 2)
sl.
w/Rhy. Fig. 1
A5
⑥open E G5 A5
⑥open E G5 A5
⑥open E G5 A5
⑥open E G5 A5
too. So what, so what.
w/Rhy. Fig. 2
D5
2nd time Gtrs. I & II substitute Rhy. Fill 3
3rd time Gtrs. I & II substitute Rhy. Fill 4
And I've been here, I've been there, I've been ev - 'ry
4th time Gtrs. I & II substitute Rhy. Fill 5
w/Rhy. Fig. 1 (1st 3 bars only)
⑥open E G5 A5
A5
⑥open E G5 A5
⑥open E G5 A5
⑥open E G5 A5
⑥open E G5 A5
fuck - ing where._ So what, so what. So what, so what, you
Rhy. Fill 3
1/2
P
P.M.
Rhy. Fill 4
P.M.
P.M.
P.M.
sl.
Rhy. Fill 5
1/2
sl.


Gtrs. I & II
A5
Rhy. Fill 1
w/Fill 2
F5
Rhy. Fig. 3
B♭5
sl.
bor - ing lit - tle cunt.
Well, who cares,
(Who cares,
who cares what you
who cares?)
A5
⑥open E G5 A5
P.M.
do?
w/Fill 2
F5
Yeah, who cares,
(Who cares,
B♭5
(end Rhy. Fig. 3)
*w/Rhy. Fig. 1
A5
To Coda
who cares a - bout you,
who cares?)
*4th time play 1st 3 bars only.
you,
you,
you,
1. 2.
3.
you?
2. Well,
you,
you?
Gtr. III
f
trem. pick
*27
*Hypothetical fret number (beyond fretboard).
Guitar solo
w/Rhy. Fig. 2
D5
Full
sl.
Fill 2 (Gtr. III)
mf



⑥open E G5 A5
w/Rhy. Fig.1
w/Rhy. Fig. 2
D5
w/Rhy. Fig. 1 (1st 3 bars only)
w/Rhy. Fill 1
Full
1/2
sl.
P
H


w/Rhy. Fig. 3
F5
B♭5
A5
⑥open E
G5
A5
8va
Full
P
hold bend
F5
B♭5
w/Rhy. Fig. 1
1/2
D.S. al Coda
Yay,
yeah.
loco
H
sl.



Additional Lyrics

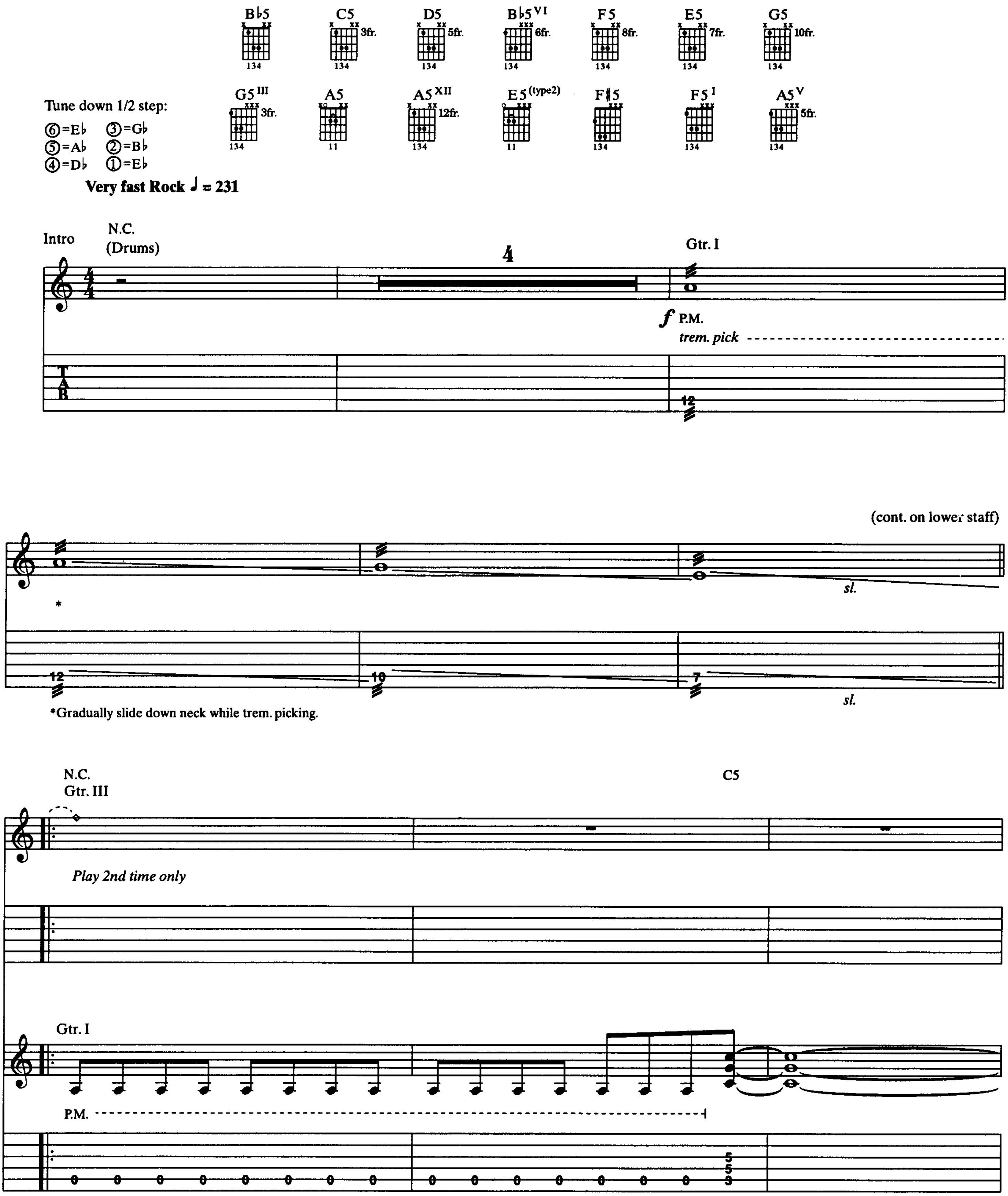
2. Well, I fucked a queen, I fucked Bach.
I've even sucked an old man's cock.
So what, so what.
And I fucked a sheep, I fucked a goat;
I rammed my cock right down its throat.
So what, so what.
So what, so what, you boring little fuck.
Well, who cares, who cares what you do? *(etc.)*

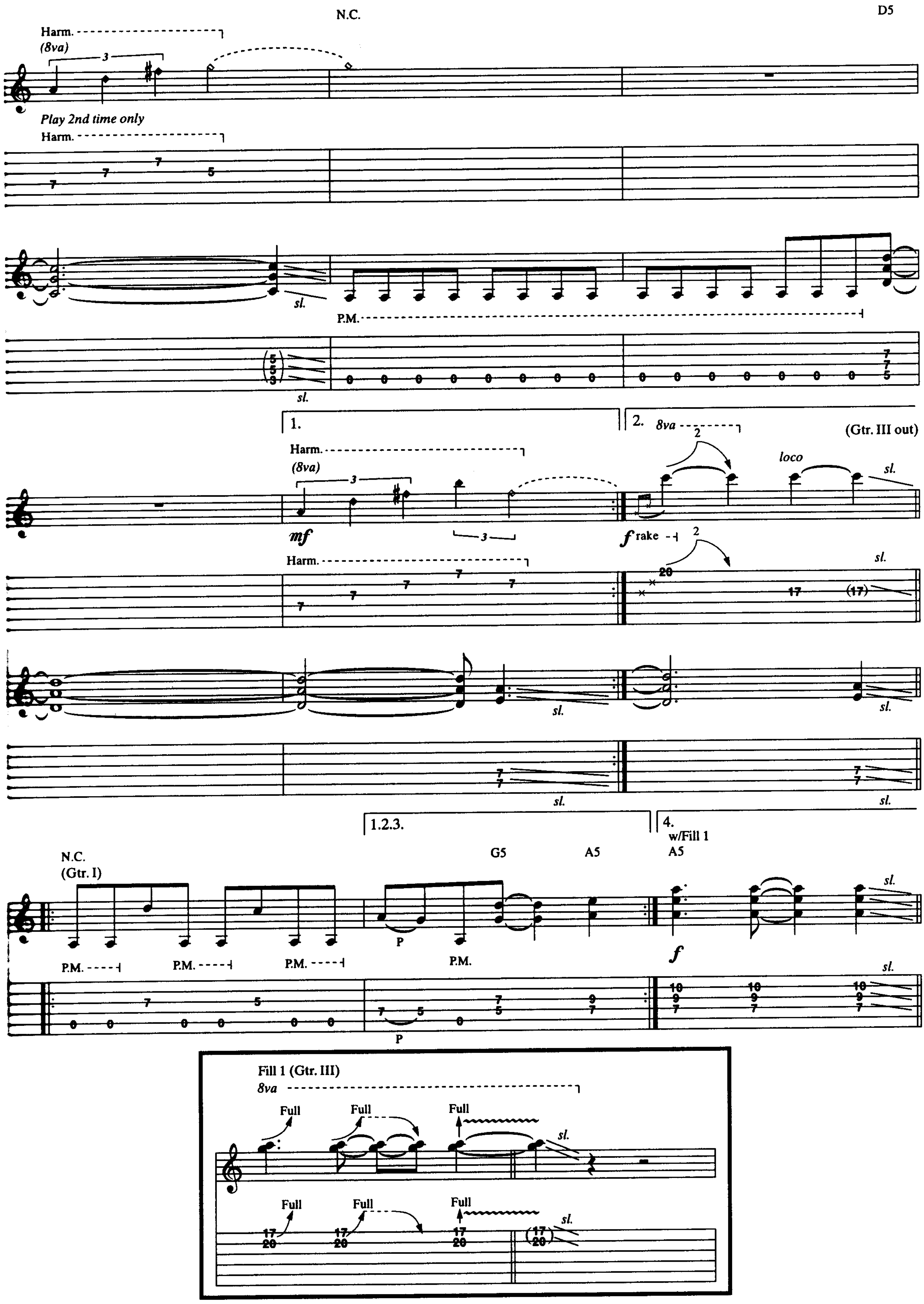
3. And I've drunk that, I've drunk this,
I've spewed up on a pint of piss.
So what, so what.
I've had scank, I've had speed,
I've jacked up until I bleed.
So what, so what.
So what, so what, you boring little cunt.
Well, who cares, who cares what you do? *(etc.)*

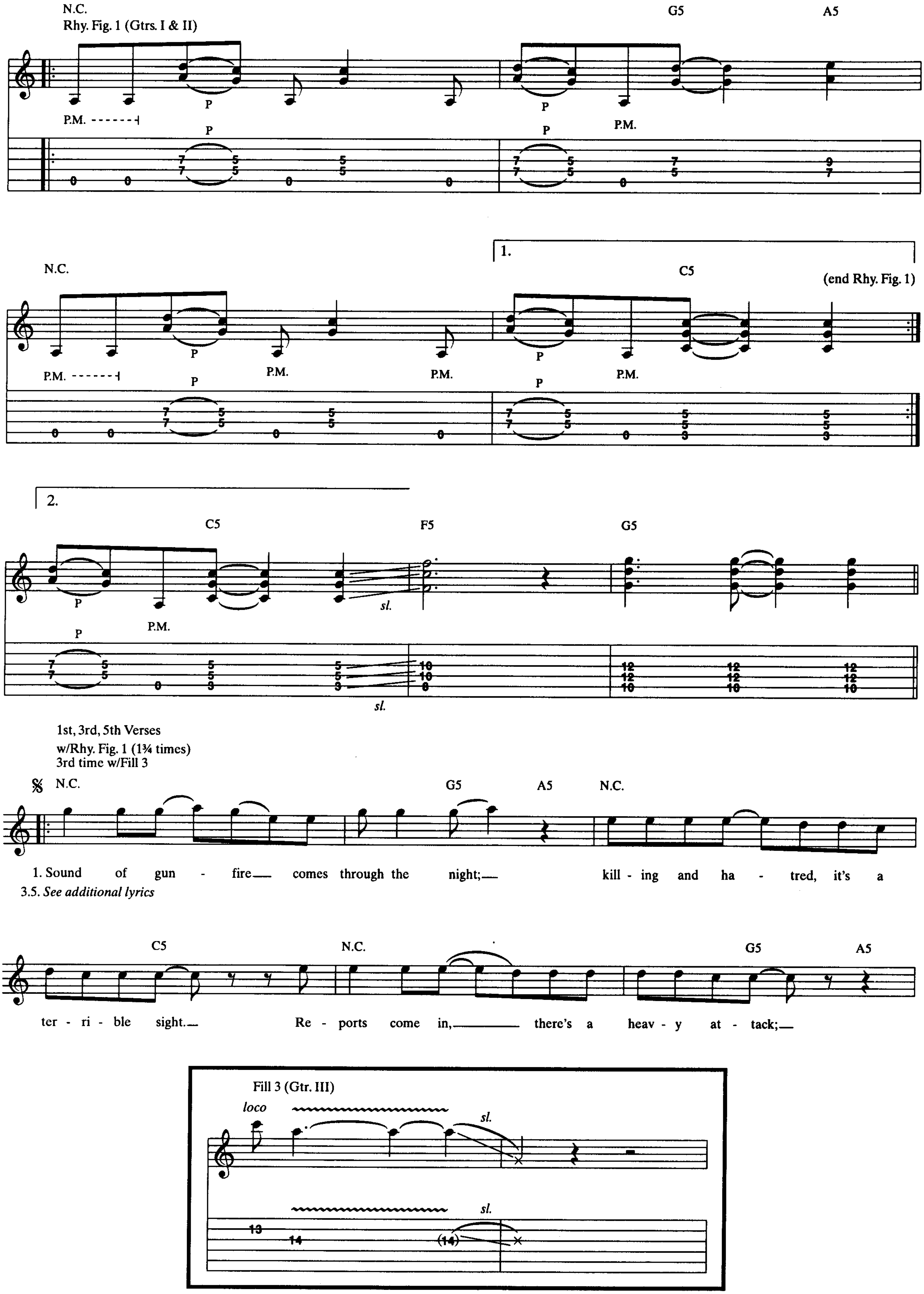
4. I've had crabs, I've had lice,
I've had the clap and that ain't nice.
So what, so what.
I fucked this, I fucked that,
I've even fucked a school girl's twat.
So what, so what.
So what, so what, you boring little fuck.
Well, who cares, who cares what you do? *(etc.)*

Killing Time

Words and Music by
Raymond Haller, Trevor Fleming,
David Bates and Vivian Campbell




N.C.
D5
Harm.
(8va)
Play 2nd time only
P.M.
sl.
1.
2.
8va
(Gtr. III out)
loco
mf
f
rake
1.2.3.
4.
w/Fill 1
N.C.
(Gtr. I)
G5
A5
P
Fill 1 (Gtr. III)
Full

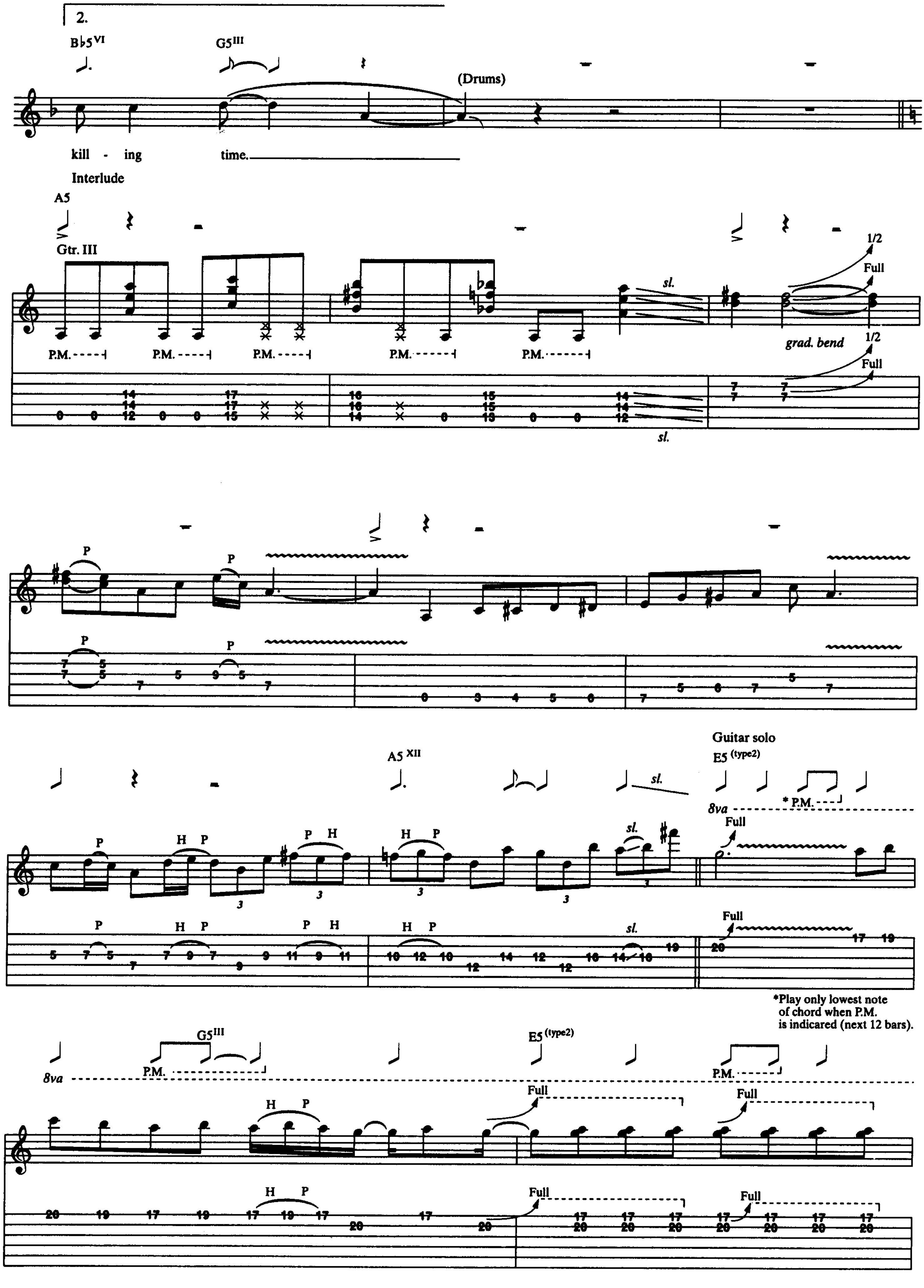

N.C.
Rhy. Fig. 1 (Gtrs. I & II)
G5 A5
P.M.
P
N.C.
1.
C5
(end Rhy. Fig. 1)
2.
C5 F5 G5
sl.
1st, 3rd, 5th Verses
w/Rhy. Fig. 1 (1¾ times)
3rd time w/Fill 3
1. Sound of gun - fire comes through the night; kill - ing and ha - tred, it's a
3.5. See additional lyrics
ter - ri - ble sight. Re - ports come in, there's a heav - y at - tack;
Fill 3 (Gtr. III)
loco


3rd time w/Fill 4
N.C.
C5
B5
mes - sage seen, we're mov - ing back.
(cont. in slashes)
Rhy. Fill 1 (Gtrs. I & II)
P.M.
Gtrs. I & II
B♭5
*Gtr. III
C5
*Play 2nd time only (next 7 bars)
Fill 4 (Gtr. III)
8va
Full
grad. release
sl.



1st time w/Fill 2
D D5 D D5 D D5 D D5
P.M.
H P
H H
sl.
B♭5 C5
2. Prep - a -
Full
2nd, 4th, 6th Verses
w/Rhy. Fig. 1 (1¾ times)
N.C. G5 A5
ra - tions are made for the jour - ney back;
4.6. See additional lyrics
(Gtr. III out)
Fill 2 (Gtr. III)


N.C.
C5
N.C.
it's a sur - vi - val, sup - plies are packed.
No more nights in this e -
w/Rhy. Fill 1
3rd time w/Fill 5
G5
A5
N.C.
C5
B5
B♭5
Gtrs. I & II
ter - nal hell; des - ti - na - tion is sim - ple: we move out.
Chorus
D5
B♭5 VII
F5
E5
D5
C5
P.M.
You left from the line.
(Kill - ing time.)
B♭5 VI
F5
G5
D5
B♭5 VI
F5
E5
D5
To Coda
Your turn to kill.
What'd ya say?
Ah,
(Kill - ing time.)
1.
B♭5 VI
G5 III
kill - ing time,
ah.
3. And he
8va
Gtr. III
sl.
P
1½
Fill 5 (Gtr. III)
8va
Full
1½
sl.


2.
B♭5VI
G5III
(Drums)
kill - ing time.
Interlude
A5
Gtr. III
P.M.
sl.
1/2
Full
grad. bend
P
H P
A5 XII
Guitar solo
E5 (type2)
8va
* P.M.
*Play only lowest note of chord when P.M. is indicared (next 12 bars).
G5III


D5
E5 (type2)
G5 III
P.M.
8va
Full
F♯5
F5 I
1½
2
A5 V
P
sl.
D.S. al Coda
hold bend



Additional Lyrics

3. And he knew what he needed to keep us alive,
No time for cowardice, kill and survive.
Like a killer kid with a switchblade knife,
Nasty word, he'll take your life.

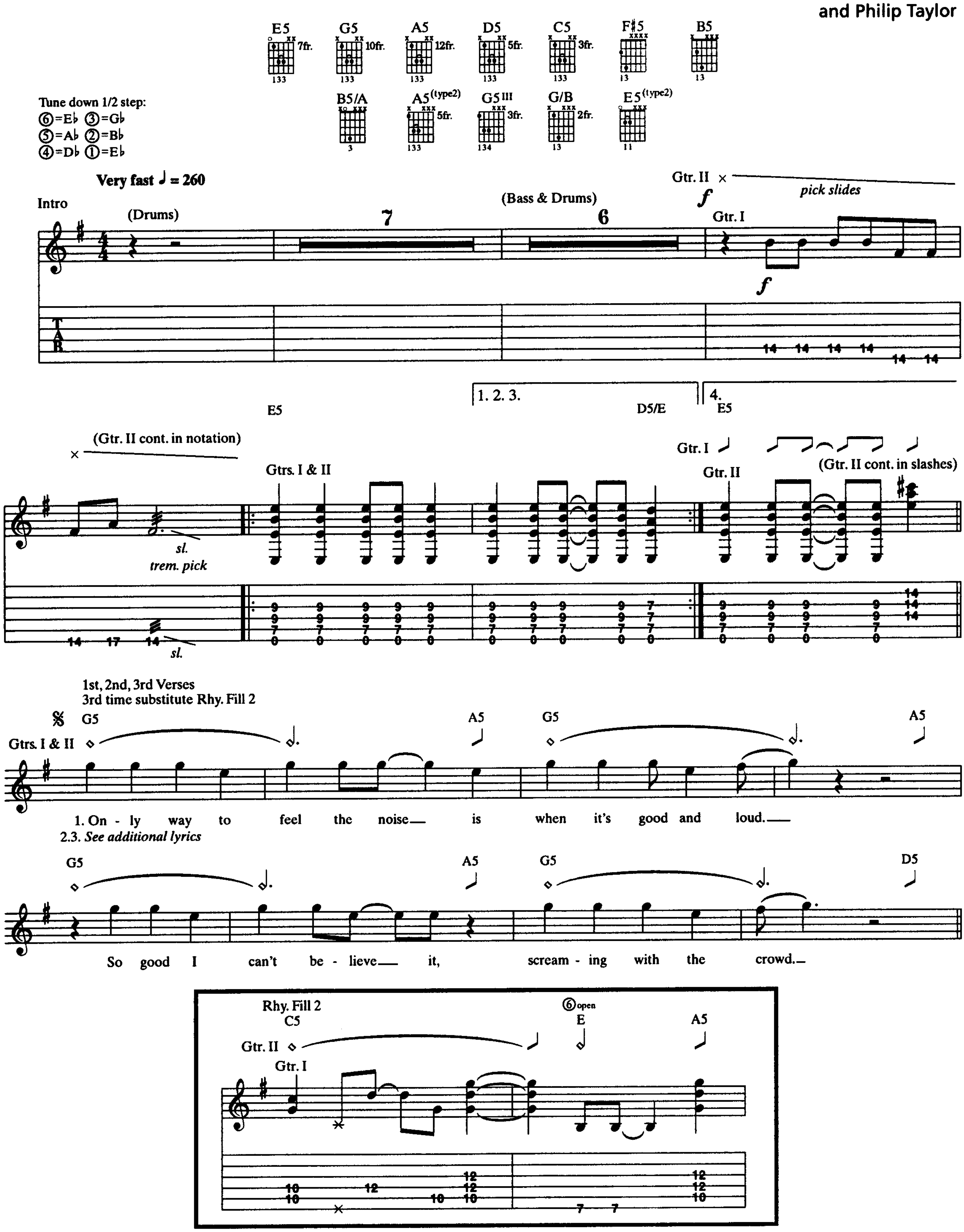
4. The silence is over, they attack again,
Killing and hatred drive me insane.
Reports come in of a heavy attack,
Message is seen, we're moving back. *(To Chorus)*

5. *Repeat 1st Verse*

6. *Repeat 3rd Verse (To Chorus)*

Overkill

Words and Music by
Ian Kilmister, Edward Clarke
and Philip Taylor



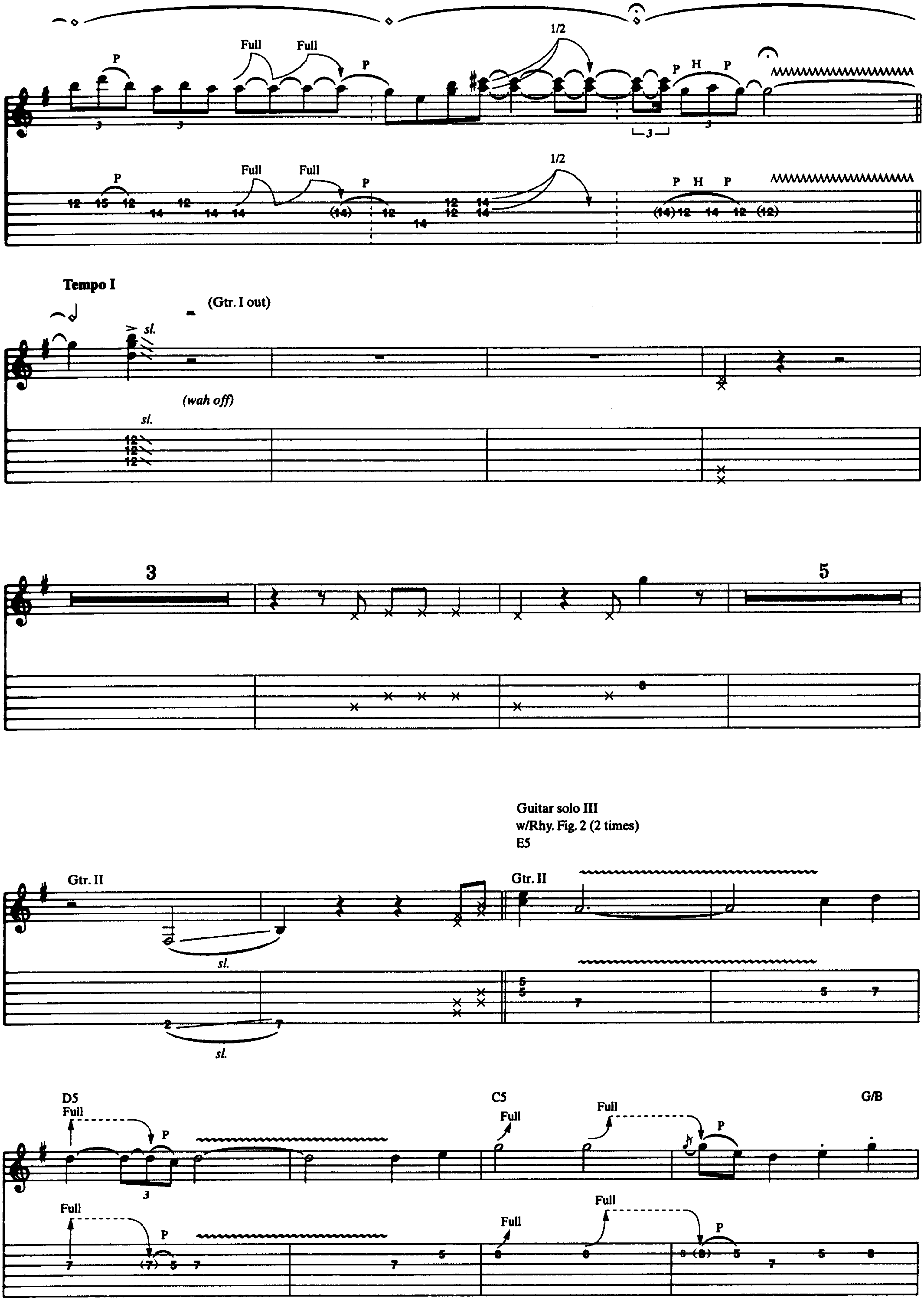

Pre-chorus
C5 D5 C5
(cont. in notation)
Don't sweat it, give it back to you.
N.C. G5 N.C. G5 A5 N.C. G5 N.C. G5 A5
(cont. in slashes)
P.M.
Chorus
F♯5 B5 B5/A B5 E
⑥open
O - ver - kill. O - ver - kill.
2nd time to Coda I;
3rd to Coda II
F♯5 D5
(cont. in notation)
O - ver - kill. Shut up!
E5
1.
D5/E


2.
D.S. (w/repeat) al Coda I
w/Rhy. Fill 1 (Gtr. I)
Gtr. II
Coda I
(Gtr. II cont. in notation)
Guitar solo I
A5(type2)
Rhy. Fig. I (Gtr. I)
(end Rhy. Fig. 1)
(Spoken:) Get the fuck out!
Full
P
w/Rhy. Fig. 1 (7 times)
1½
1/2
H
sl.
Rhy. Fill 1
P.M.

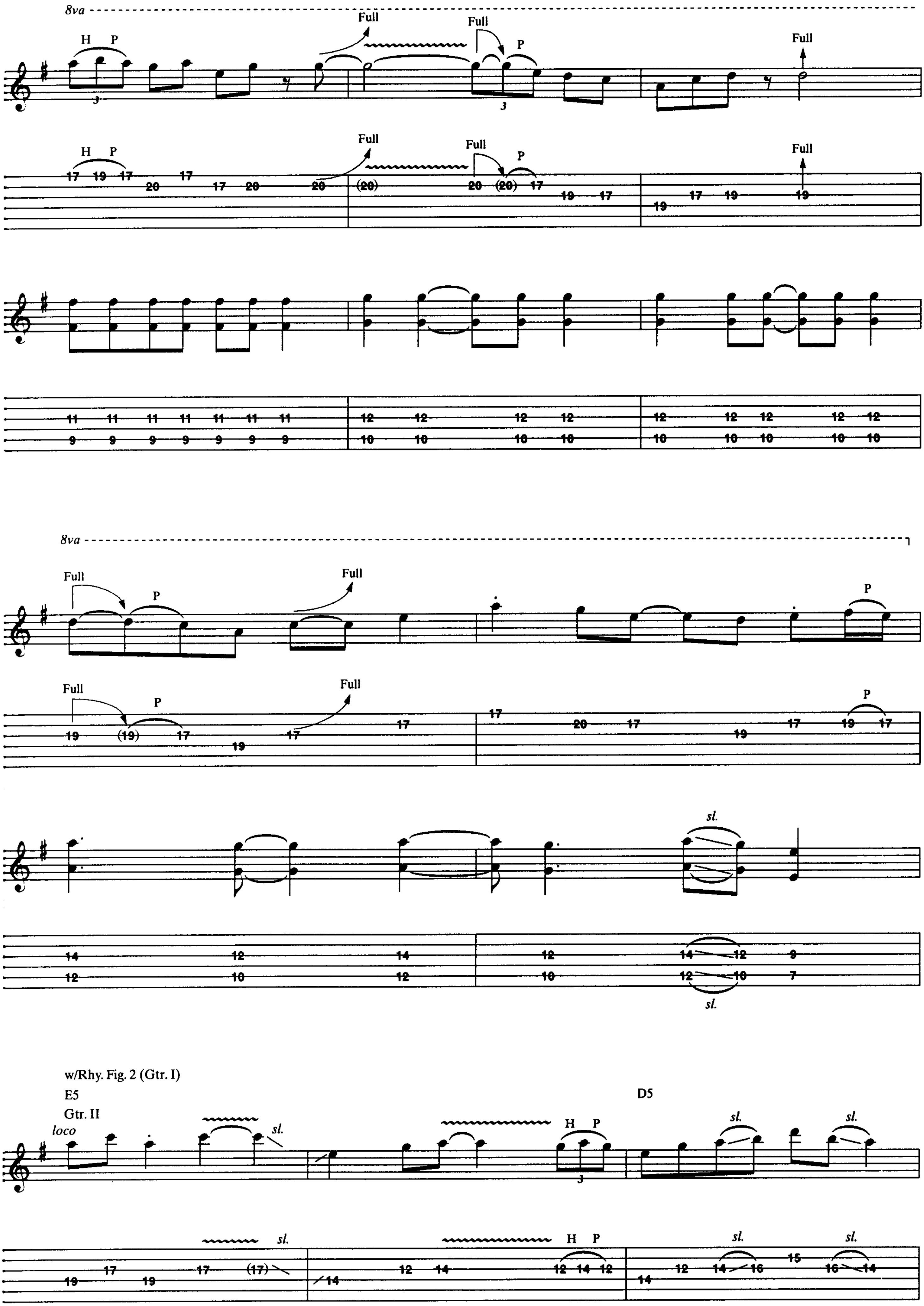

N.C.
Gtrs. I & II
G5
N.C.
P.M.
2nd time, D.S. al Coda II
G5
A5
N.C.
G5
N.C.
P.M.
G5
A5
Coda II
(Gtr. II cont. in notation)
Guitar solo II
A5(type2)
Gtr. I
(Spoken:) Get on it!
8va
Gtr. II
1/4
Full
G5 III
C5


C5 G/B C5 G/B C5 D5
8va
loco
Full
P
Rhy. Fig. 2
E5 D5
1/2
C5 G/B
(end Rhy. Fig. 2)
C5 G/B C5 G/B C5 D5


w/Rhy. Fig. 2 (2 times)
E5
D5
w/wah
sl.
1.
C5
G/B
2.
C5
G/B
D5
Full
rit.
Free time
E5(type2)
Gtr. I
trem. pick


Full
Full
1/2
P H P
Tempo I
(Gtr. I out)
sl.
(wah off)
Guitar solo III
w/Rhy. Fig. 2 (2 times)
E5
Gtr. II
Gtr. II
D5
C5
G/B


C5 G/B C5 G/B C5 D5 E5
D5 C5
G/B C5 G/B C5 G/B C5 D5
(cont. on upper staff)
E5 N.C.
8va
Gtr. II
Gtr. I


8va
H P
Full
P
Full
8va
Full
P
Full
P
sl.
w/Rhy. Fig. 2 (Gtr. I)
E5
Gtr. II
loco
sl.
H P
D5
sl.
sl.



Segue to "Damage Case"

Additional Lyrics

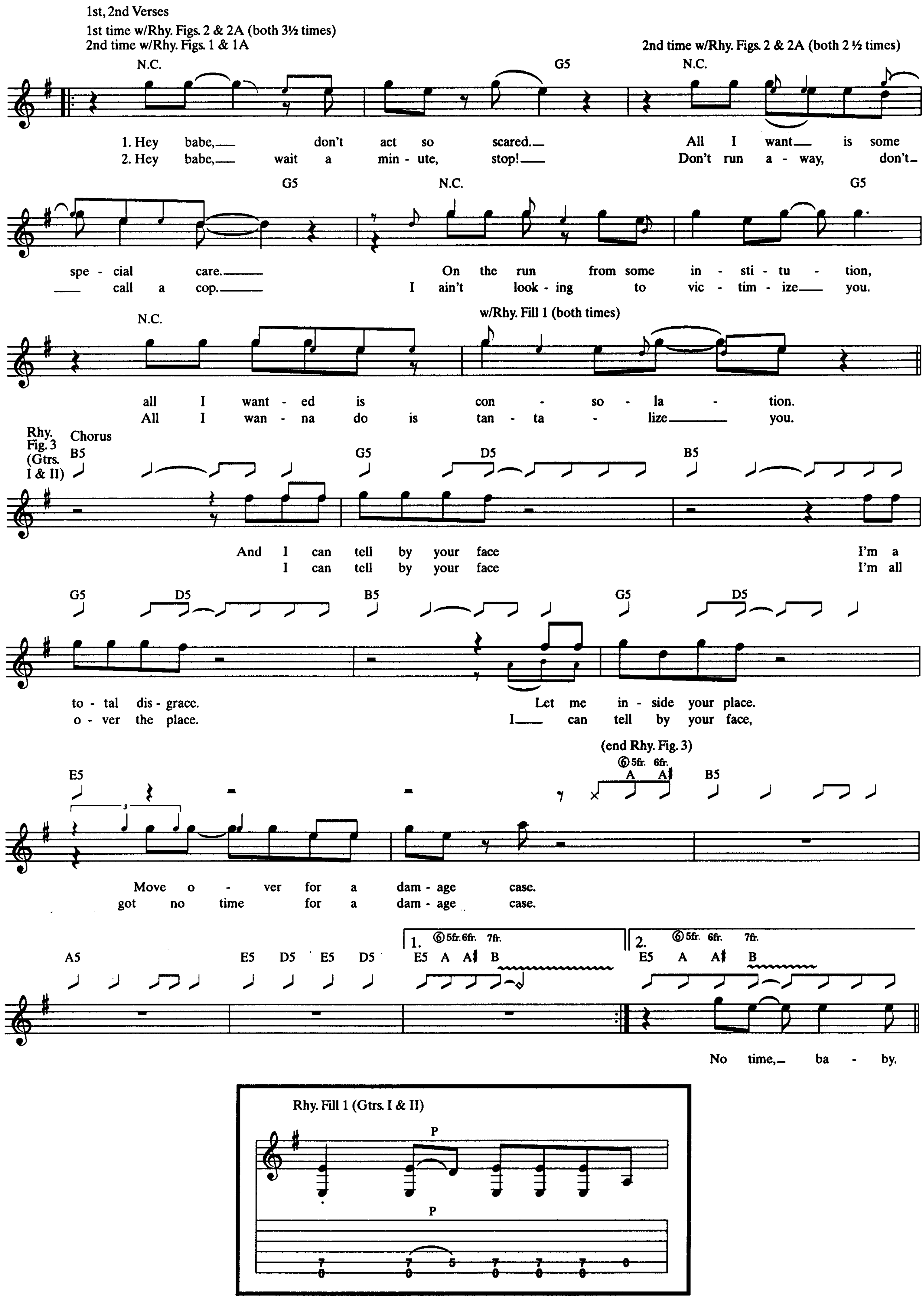
2. On your feet you feel the beat.
   It goes straight to your spine.
   Shake your head; you must be dead
   If it don't make you fly. *(To Pre-chorus)*

3. Your body's made to move.
   It goes straight to your spine.
   You're all alone, man,
   If it don't make you fly. *(To Pre-chorus)*

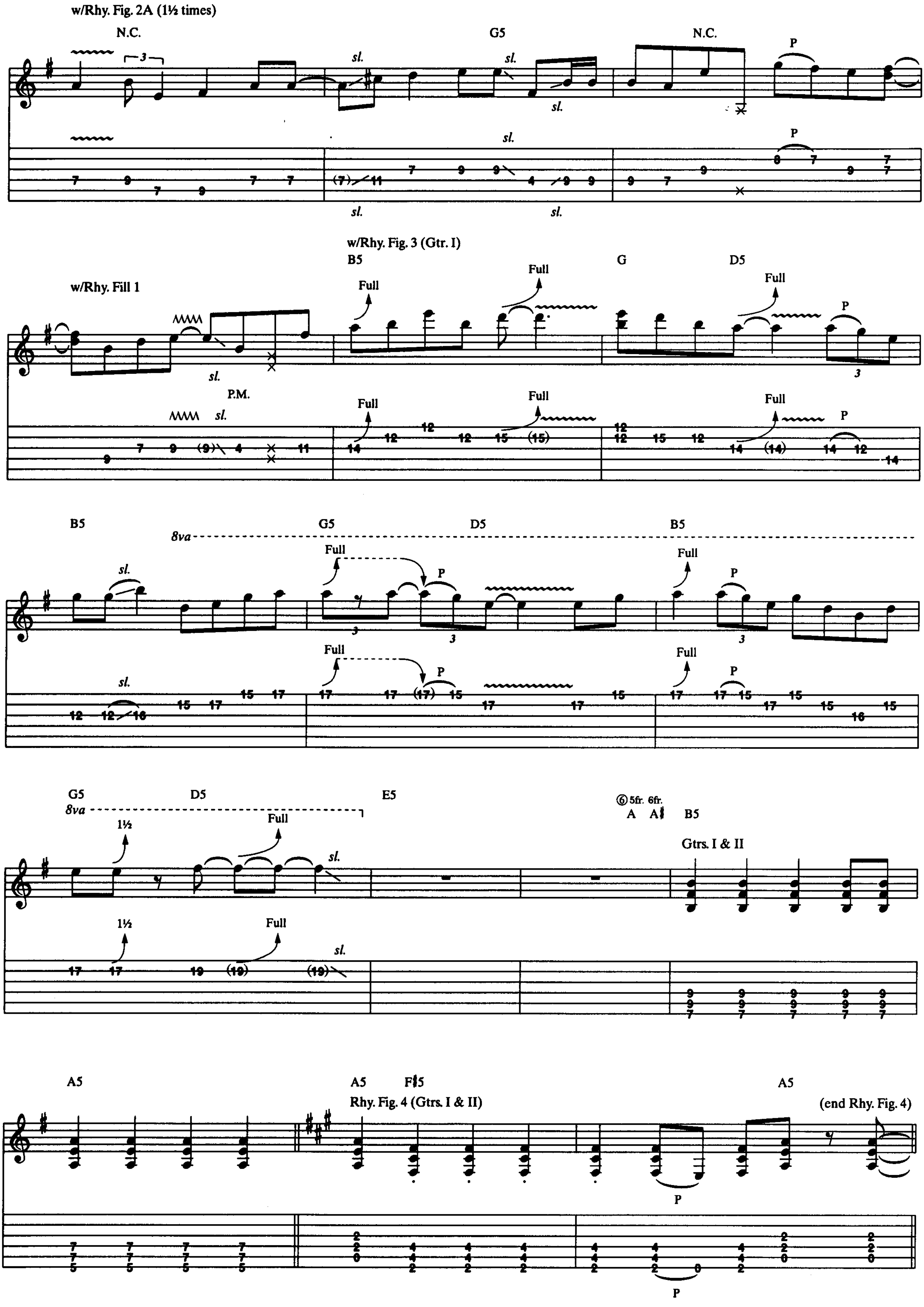
Damage Case

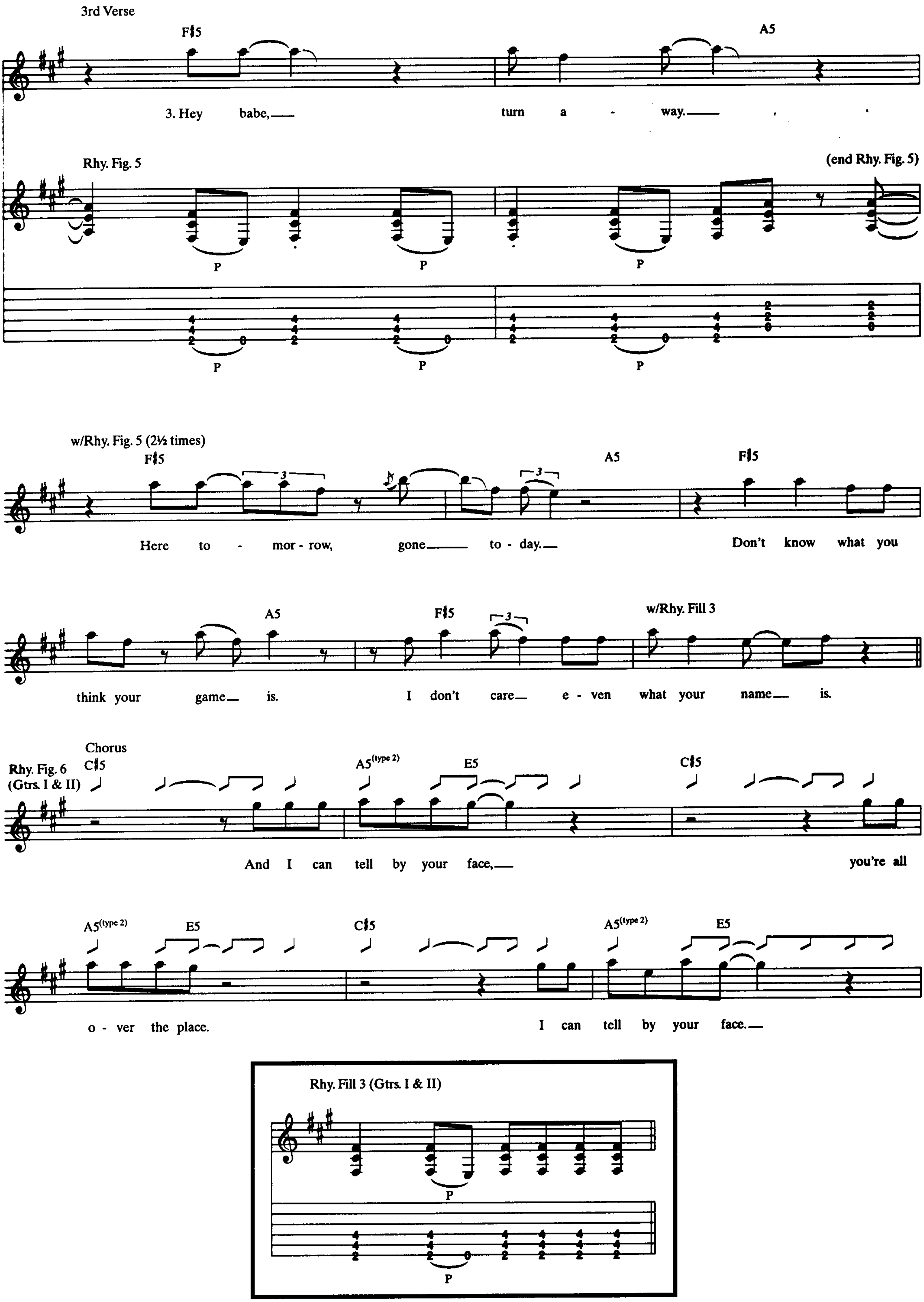
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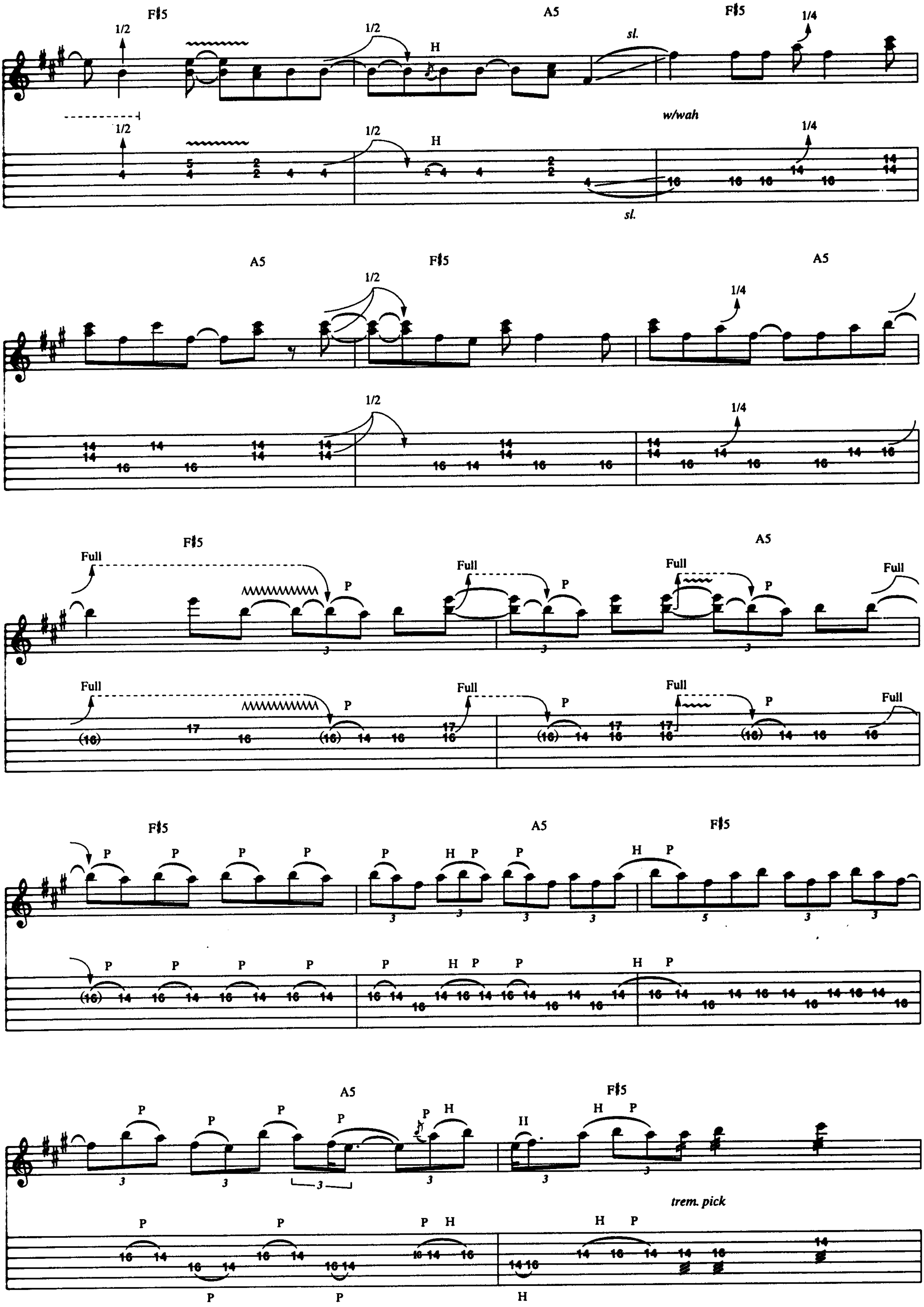

1st, 2nd Verses
1st time w/Rhy. Figs. 2 & 2A (both 3½ times)
2nd time w/Rhy. Figs. 1 & 1A
2nd time w/Rhy. Figs. 2 & 2A (both 2 ½ times)
N.C.
G5
1. Hey babe, don't act so scared. All I want is some special care. On the run from some institution, all I wanted is consolation.
2. Hey babe, wait a minute, stop! Don't run away, don't call a cop. I ain't looking to victimize you. All I wanna do is tantalize you.
w/Rhy. Fill 1 (both times)
Rhy. Fig. 3 (Gtrs. I & II)
Chorus
B5
D5
And I can tell by your face I'm a total disgrace. Let me inside your place.
I can tell by your face I'm all over the place. I can tell by your face,
E5
(end Rhy. Fig. 3)
⑥ 5fr. 6fr.
A A♯
Move over for a damage case.
got no time for a damage case.
A5
1. ⑥ 5fr. 6fr. 7fr.
E5 A A♯ B
2. ⑥ 5fr. 6fr. 7fr.
No time, baby.
Rhy. Fill 1 (Gtrs. I & II)
P

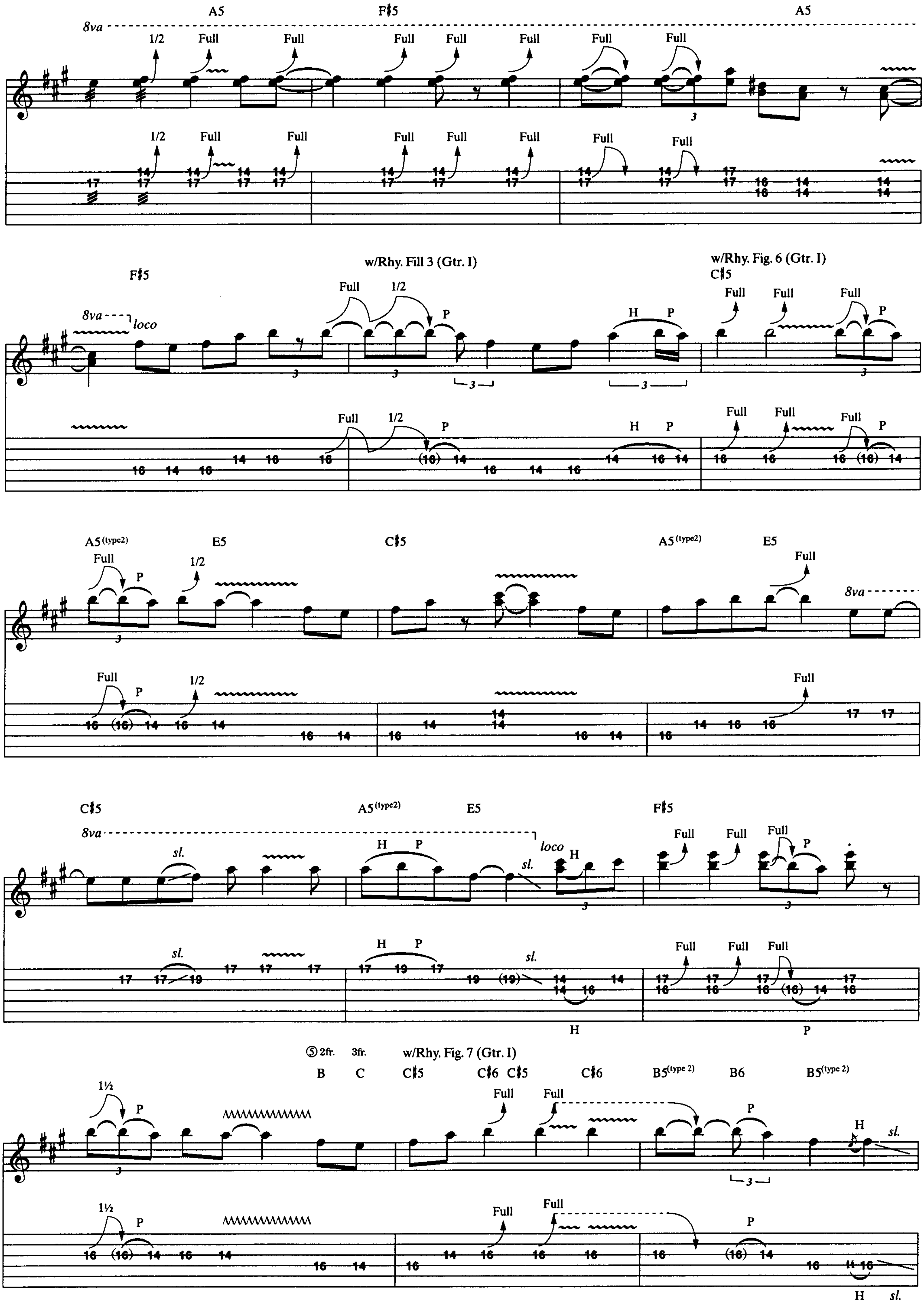

Guitar solo I
w/Rhy. Fig. 1A
w/Rhy. Fig. 2A (3 times)
N.C.
G5
8va
Gtr. II
Full
loco
1/2
1½
sl.
P
H
A
G
w/Rhy. Fill 2
let ring
Rhy. Fill 2 (Gtr. I)


w/Rhy. Fig. 2A (1½ times)
N.C.
G5
N.C.
sl.
P
w/Rhy. Fig. 3 (Gtr. I)
B5
G
D5
w/Rhy. Fill 1
Full
P.M.
8va
1½
E5
⑥ 5fr. 6fr.
A A♯ B5
Gtrs. I & II
A5
F♯5
Rhy. Fig. 4 (Gtrs. I & II)
(end Rhy. Fig. 4)


3rd Verse
F♯5
A5
3. Hey babe,__ turn a - way.__
Rhy. Fig. 5
(end Rhy. Fig. 5)
P P P
w/Rhy. Fig. 5 (2½ times)
F♯5
A5
F♯5
Here to - mor - row, gone__ to - day.__ Don't know what you
A5
F♯5
w/Rhy. Fill 3
think your game__ is. I don't care__ e - ven what your name__ is.
Chorus
Rhy. Fig. 6 (Gtrs. I & II)
C♯5
A5(type 2)
E5
C♯5
And I can tell by your face,__ you're all
A5(type 2)
E5
C♯5
A5(type 2)
E5
o - ver the place. I can tell by your face.__
Rhy. Fill 3 (Gtrs. I & II)
P
P


(Gtr. II cont. in notation)
(end Rhy. Fig. 6)
Rhy. Fig. 7 (Gtr. I)
F♯5 B C C♯5 C♯6 C♯5 C♯6
Move o - ver for a dam - age case.
Gtr. II
P
sl.
B5(type 2) B6 B5(type 2) F♯5 F♯6 F♯5 F♯6 F♯5 B C C♯
(end Rhy. Fig. 7)
Get the fuck o - ver me.
Guitar solo II
w/Rhy. Fig. 4
w/Rhy. Fig. 5 (10½ times)
A5 F♯5 A5 F♯5
Full
1/2
H P
A5 F♯5 A5
hold bend
let ring


F♯5
A5
F♯5
1/2
H
sl.
w/wah
1/4
A5
F♯5
A5
Full
P
F♯5
A5
F♯5
H P
A5
F♯5
trem. pick


A5 F♯5 A5
8va
F♯5
w/Rhy. Fill 3 (Gtr. I)
w/Rhy. Fig. 6 (Gtr. I)
C♯5
loco
A5(type2) E5 C♯5 A5(type2) E5
8va
C♯5 A5(type2) E5 F♯5
8va
loco
⑤ 2fr. 3fr.
w/Rhy. Fig. 7 (Gtr. I)
B C C♯5 C♯6 C♯5 C♯6 B5(type 2) B6 B5(type 2)

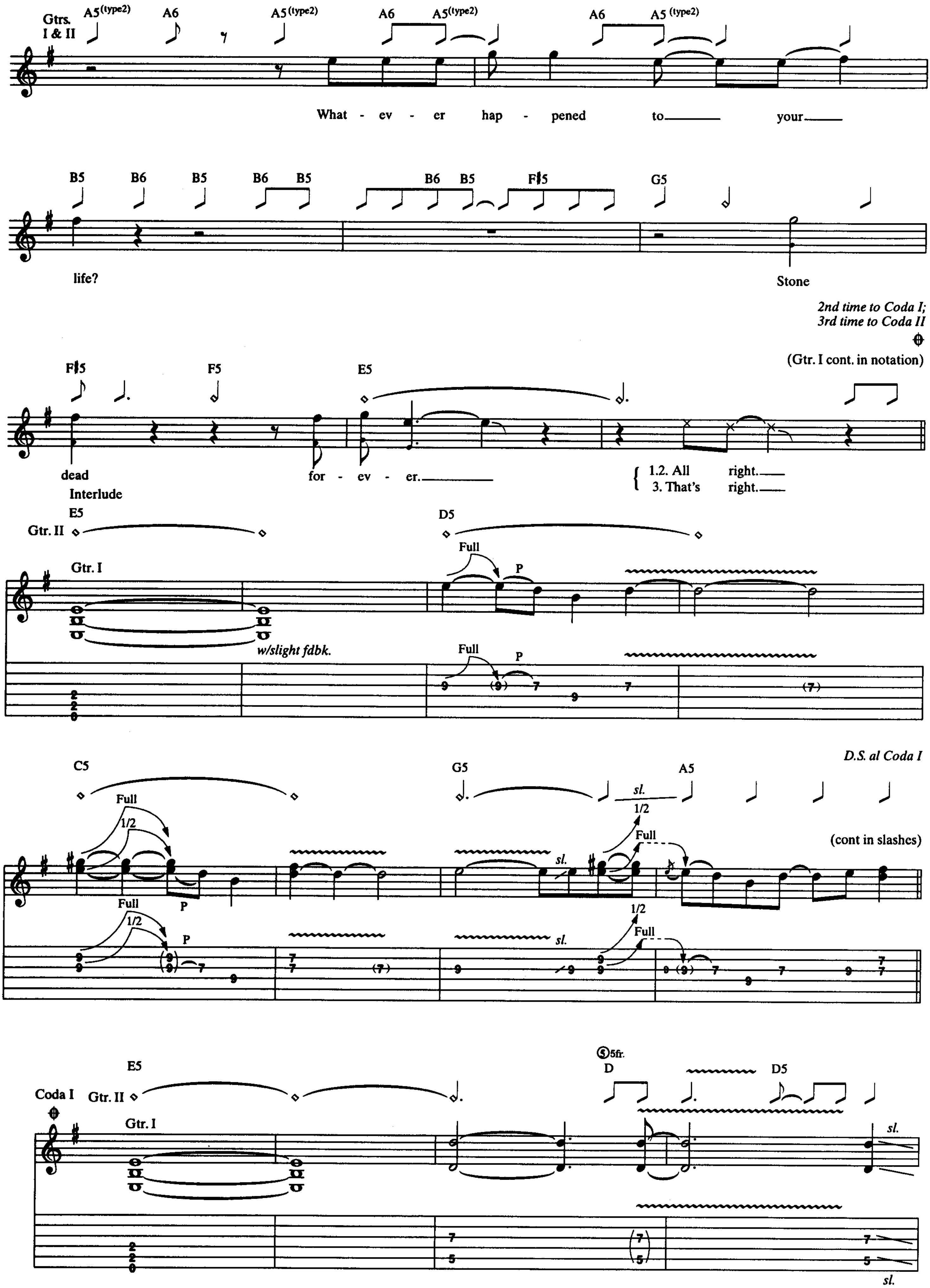

F♯5
F♯6
F♯5
F♯6
F♯5
B
C
C♯
⑤ 2fr.
3fr.
4fr.
Free time
Gtr. I
(cont. in notation)
trem. pick
H
sl.
(F♯)
Gtr. II
Full
P
(cont. in slashes)
let ring
F♯

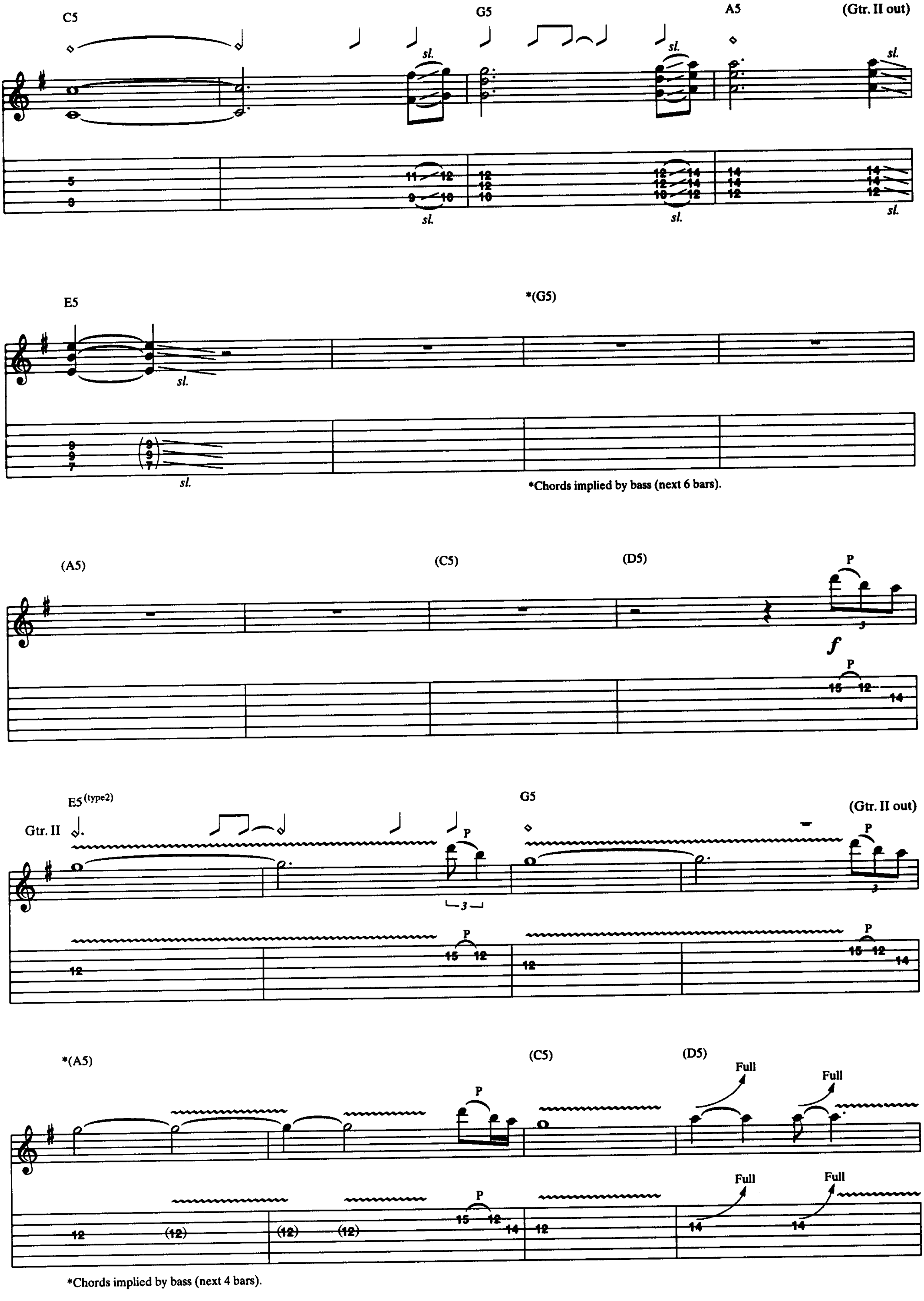
Stone Dead Forever

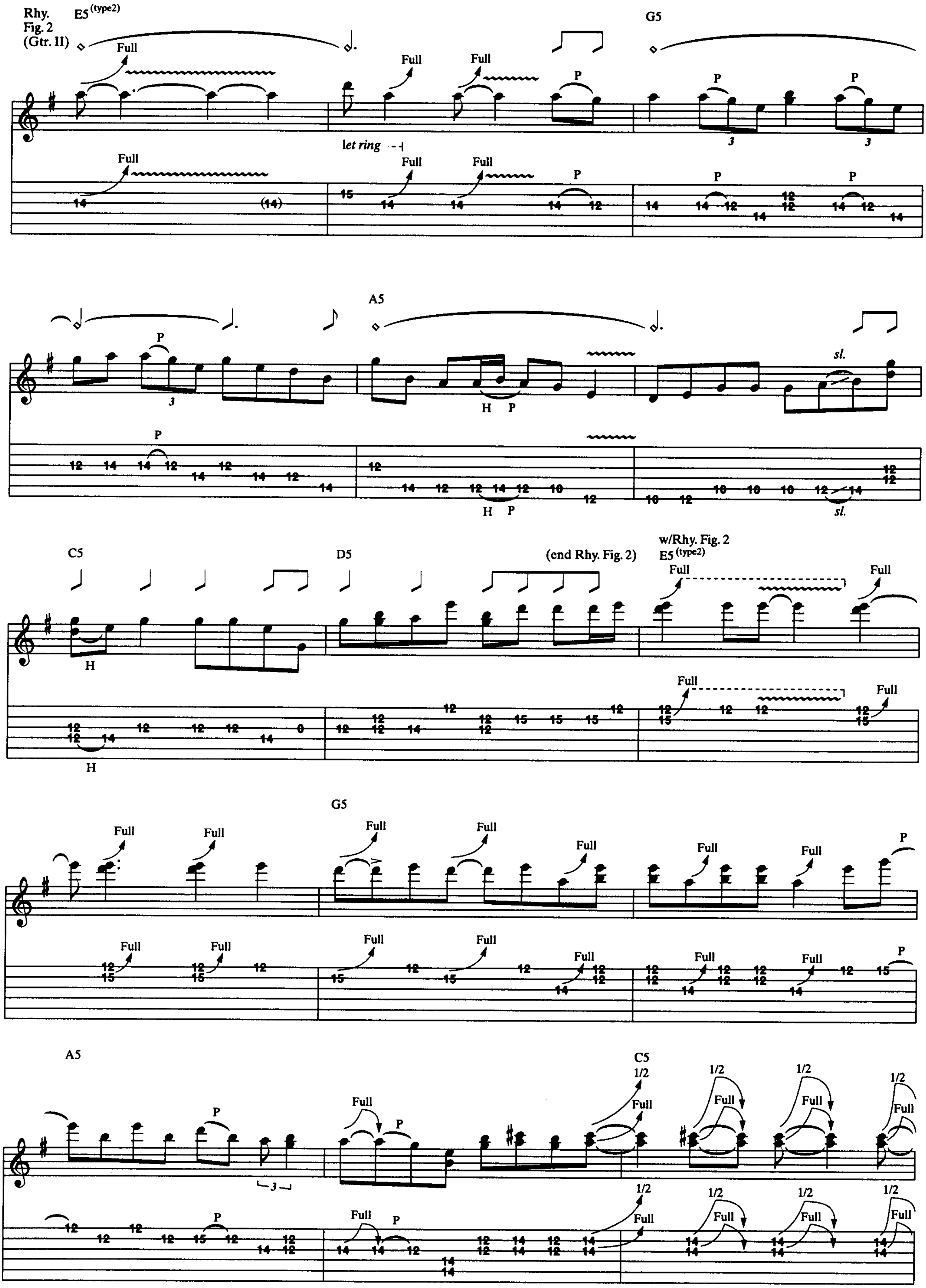
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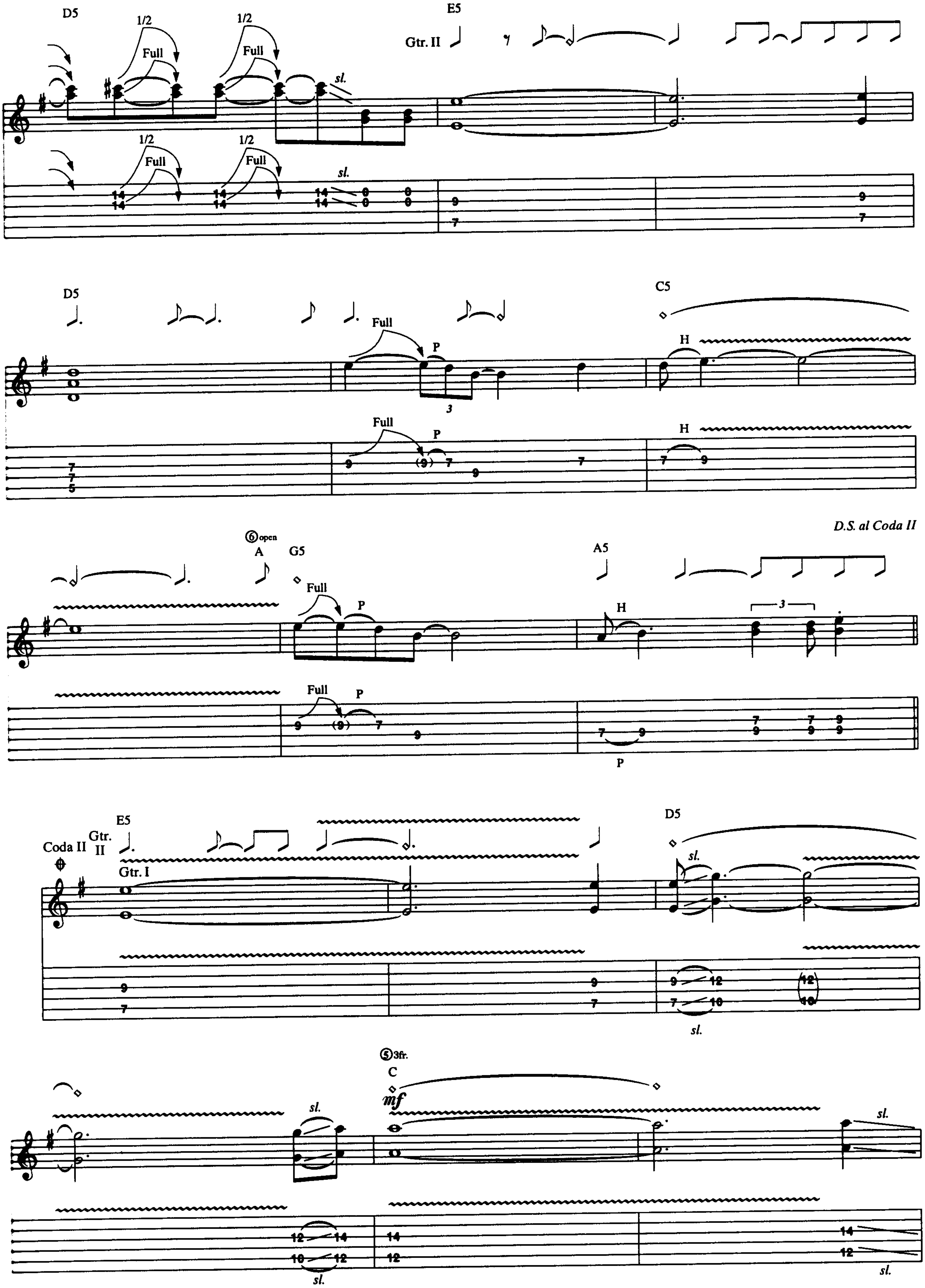


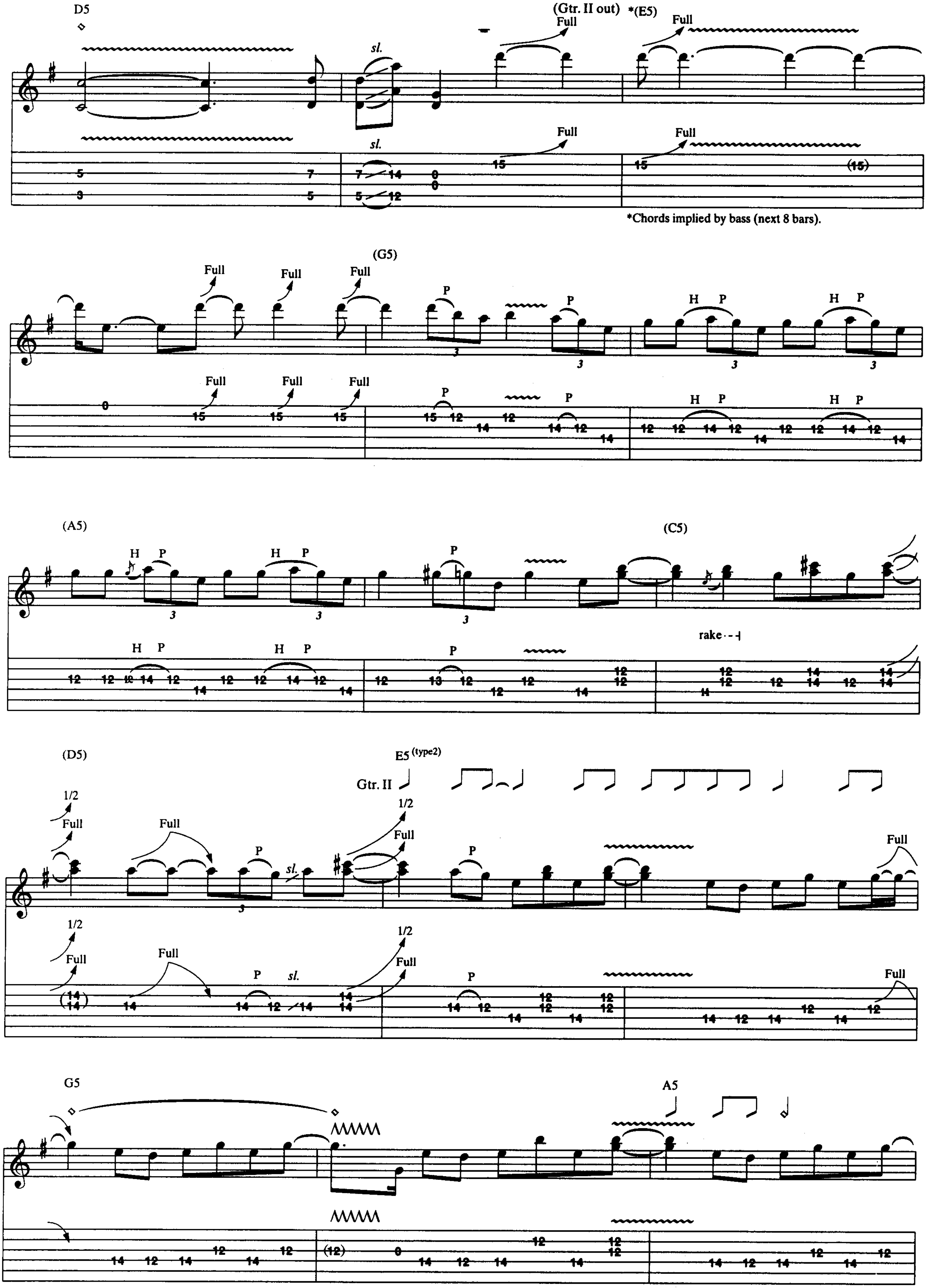

w/Rhy. Fig. 1
E5 D5 E5
N.C.
E5 D5 E5
Think I see— you
N.C.
E5 D5 E5
N.C.
gone to seed.
On - ly rea - sons
Gtrs. I & II
C5
B5
A5 (type2) A6 A5 (type2) A6 A5 (type2)
were your guilt and greed.
(Gtr. I cont. in notation)
A6 A5 (type2)
B5 B6 B5 B6 B5 B6 B5
Out there— on your own,—
3rd time Gtr. II substitute Rhy. Fill 2
D5
Gtr. II
C♯5
your face turned— to stone.
Gtr. I
(cont. in slashes)
Rhy. Fill 2 (Gtr. II)


Gtrs. I & II
A5(type2) A6 A5(type2) A6 A5(type2) A6 A5 (type2)
What - ev - er hap - pened to your
B5 B6 B5 B6 B5 B6 B5 F♯5 G5
life? Stone
2nd time to Coda I;
3rd time to Coda II
(Gtr. I cont. in notation)
F♯5 F5 E5
dead for - ev - er.
1.2. All right.
3. That's right.
Interlude
E5 D5
Gtr. II
Gtr. I
w/slight fdbk.
Full
P
C5 G5 A5
D.S. al Coda I
Full
1/2
sl.
(cont in slashes)
Coda I
E5 D D5
5fr.


C5
G5
A5
(Gtr. II out)
sl.
E5
*(G5)
*Chords implied by bass (next 6 bars).
(A5)
(C5)
(D5)
P
f
E5 (type2)
Gtr. II
G5
(Gtr. II out)
*(A5)
(C5)
(D5)
Full
*Chords implied by bass (next 4 bars).


Rhy. Fig. 2 (Gtr. II)
E5 (type2)
G5
A5
C5
D5
(end Rhy. Fig. 2)
w/Rhy. Fig. 2
E5 (type2)
let ring
Full
P
H
sl.
1/2

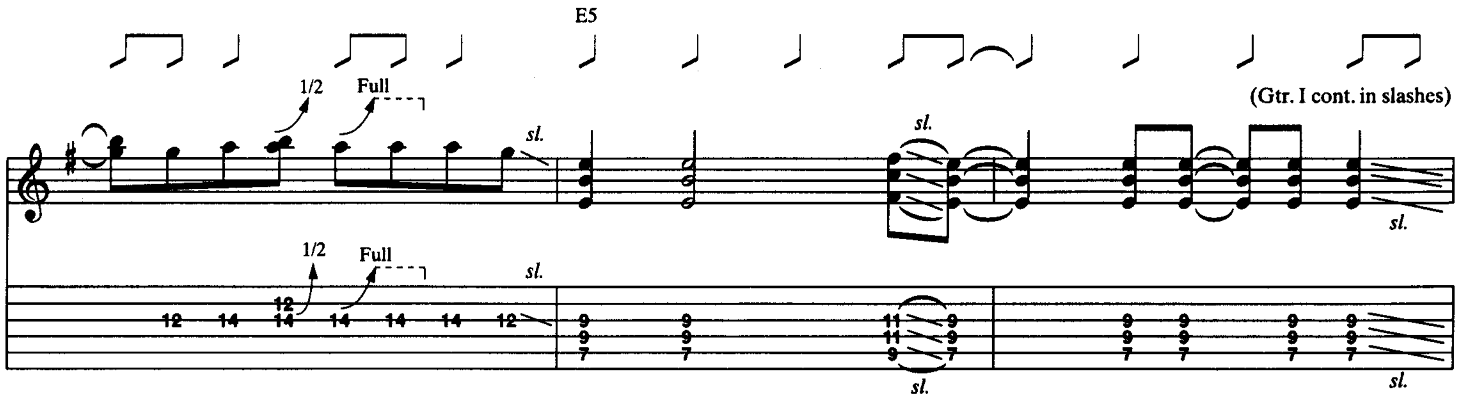

D5
1/2
Full
sl.
E5
Gtr. II
C5
H
P
D.S. al Coda II
⑥open
A
G5
A5
Coda II
Gtr. II
Gtr. I
⑤3fr.
C
mf

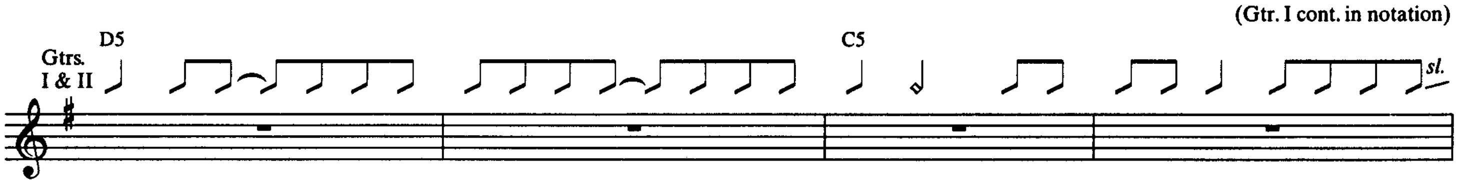

D5
(Gtr. II out)
*(E5)
Full
sl.
*Chords implied by bass (next 8 bars).
(G5)
P
H P
(A5)
(C5)
rake
(D5)
E5 (type2)
Gtr. II
1/2
G5
A5

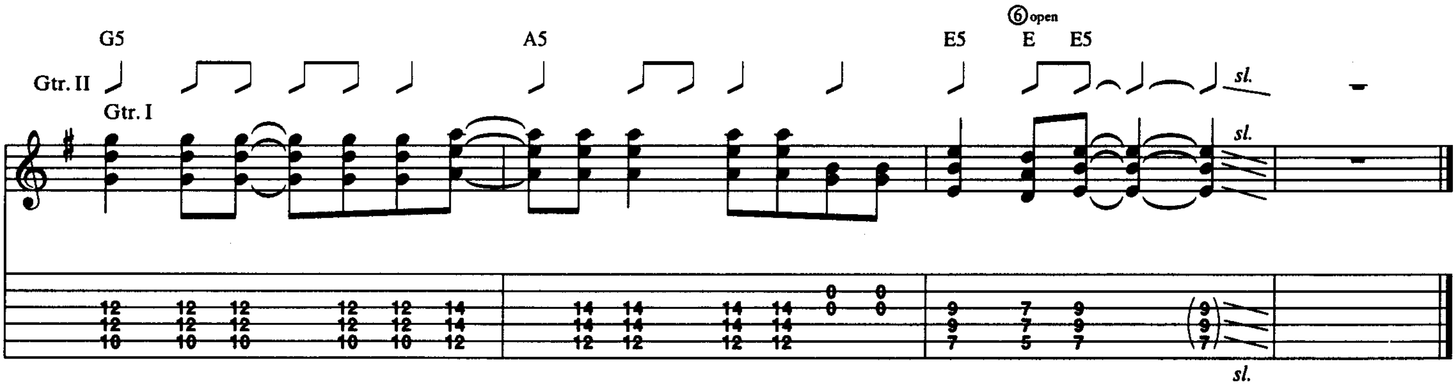

C5
D5
Full
P
sl.
E5(type2)
G5
A5
Rhy. Fig. 3
E5
trem. pick


A5XII
C5
sl.
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (2 times)
D5
E5
G5X
1/2
Full
A5XII
C5
D5
E5
G5X
let ring


A5 XII
Full
C5
Full
slight P.M.
D5
Full
E5
Gtr. II
Full
D5
Full
P
H
C5
P
H
B5
1/2
Full







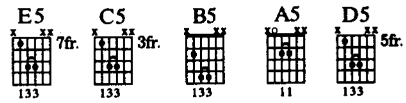
Additional Lyrics

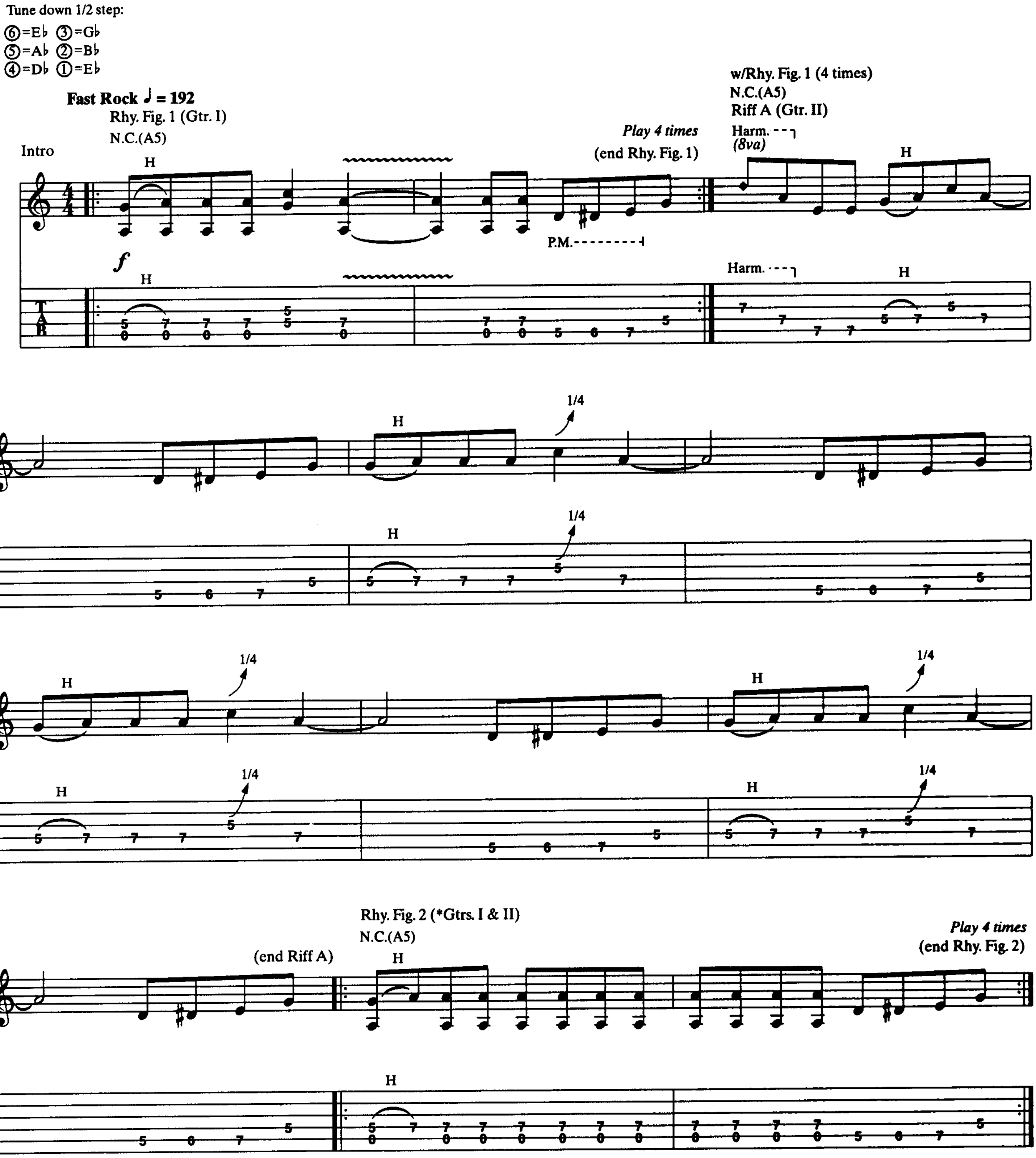
2. You're a financial wizard, yeah, a top tycoon.
   You're a sweet lounge lizard with a silver spoon.
   You know you never had it quite so good,
   'Cause you didn't know that you even could.
   But the time has come to pay.
   Your touch turned to gold.
   Whatever happened to your life?
   Stone dead forever.

3. Been a long time, been a long, long wait.
   And you've caught your fingers at the Pearly Gates.
   Better leave your number and we'll call you.
   Do you know your problems ain't exactly new?
   The time has come today.
   Turns out to have been a play.
   Whatever happened to your life?
   Stone dead forever.

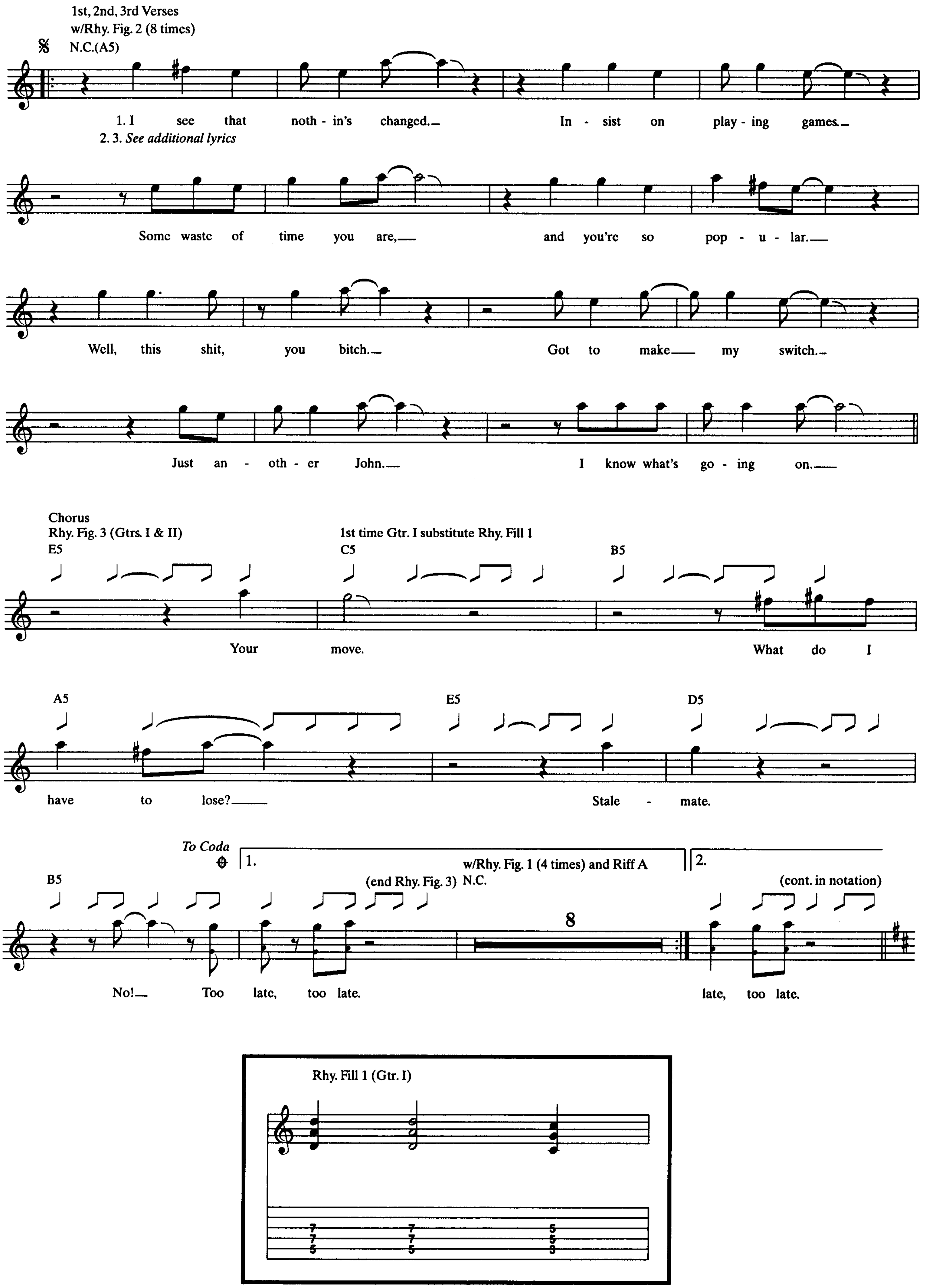
Too Late Too Late

Words and Music by
Ian Kilmister, Edward Clarke
and Philip Taylor





*Composite arrangement



1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (8 times)
N.C.(A5)
1. I see that noth - in's changed. In - sist on play - ing games.
2. 3. See additional lyrics
Some waste of time you are, and you're so pop - u - lar.
Well, this shit, you bitch. Got to make my switch.
Just an - oth - er John. I know what's go - ing on.
Chorus
Rhy. Fig. 3 (Gtrs. I & II)
E5
1st time Gtr. I substitute Rhy. Fill 1
C5
B5
Your move. What do I
A5
E5
D5
have to lose? Stale - mate.
To Coda
B5
1.
w/Rhy. Fig. 1 (4 times) and Riff A
(end Rhy. Fig. 3)
N.C.
8
2.
(cont. in notation)
No! Too late, too late. late, too late.
Rhy. Fill 1 (Gtr. I)
7 7 5
7 7 5
5 5 3


Guitar solo I
N.C.(B5)
Gtr. I
Full
Gtr. II
P.M.
P
H
sl.
Rhy. Fig. 4 (Gtr. II)
(end Rhy. Fig. 4)


w/Rhy. Fig. 4 (3 times)
Full
N.C.
B5
(cont. on upper staff)
Gtr. I
Gtr. II
N.C.(A5)
P.M.
Harm.
(8va)


w/Rhy. Fig. 1 (2 times) (Gtr. II)
Gtr. I
D.S. al Coda
H
1/2
1/4
P.M.
Coda
Guitar solo II
w/Rhy. Fig. 1 (8 times) (Gtr. II)
N.C.(A5)
late, too late.
Oh,
too late,
too late.
Gtr. I
Full
P
rake
hold bend
sl.



*Composite arrangement

Additional Lyrics

2. I thought you was for real, but you're a rip-off deal.
You give me all that crap. I just escaped your trap.
I think I see your joke, but you're just chasing smoke.
To me you're another one. I know what's going on. *(To Chorus)*

3. Misunderstanding me, the way you feel so free.
I'm going to jump the gun; I'm going to hit and run.
Your credibility don't cut no ice with me.
And now the thrill is gone; I know what's going on. *(To Chorus)*